

# THE ATHLETÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1620.

LONDON, SATURDAY, NOVEMBER 13, 1858.

PRICE  
FOURPENCE  
Stamped Edition, 5d.

## UNIVERSITY OF LONDON.—NOTICE

IT IS HEREBY GIVEN, that the following CLASSICAL SUBJECTS have been selected for Examination in this University in the year 1859: viz.  
For the MATRICULATION EXAMINATION:  
KINOPION: The Hellenica, Book II.  
VIRGIL: Georgics, Book III.; Æneid, Book V.  
For the Examination for the Degree of BACHELOR OF ARTS:  
DEMOSTHENES: On the Embassy.  
VIRGIL: The Æneid.  
CICERO: De Oratore, Book I.  
By Order of the Senate,  
WM. B. CARPENTER, M.D. Registrar.

Burlington House,  
Nov. 10, 1858.

## NORTH LONDON, or UNIVERSITY COLLEGE HOSPITAL.—THE AID OF THE BENEVOLENT

is earnestly solicited on behalf of the Charity.  
During the year ending October last the Hospital afforded relief to 29,596 poor persons: of these 1,392 were in-patients, 4,509 Out-patients, 721 Women in Childbirth attended at their own habitations, 1,083 Ophthalmic Cases, and 13,232 cases of Casualty and Accident.

The Annual Expense is nearly 5,000*l.* per annum. The Income to be relied on, including the fees from Students, does not exceed 5,500*l.*

The Building is capable of containing 200 beds, but want of funds obliges the Committee to limit the number of patients to 120, and to refuse numerous urgent applications.

Donations and Subscriptions will be received by the following Bankers:—Messrs. Coutts & Co. 59, Strand; the London and Westminster Bank (Bloomsbury Branch); Sir C. Scott & Co. Cavendish-square; Messrs. Smith, Payne & Co. Lombard-street; also by the Treasurer, Francis M. F.R.S., 10, Portland-place; by the Members of the Committee; and by the Clerk to the Committee, at the Hospital.

November, 1858.

By Order, J. W. GOODIFF,  
Clerk to the Committee.

## LECTURES ON EDUCATIONAL SUBJECTS

at the SOUTH KENSINGTON MUSEUM.

November 15.—On the Reading of the Bible, by Mr. W. H. Brookfield, M.A., one of Her Majesty's Inspectors of Schools.

November 22.—On Plants, as the Ultimate Source of Food to Man, by Dr. Lankester, F.R.S.

November 29.—On the Classification and Geographical Distribution of the Class Mammalia, by Richard Owen, Esq. F.R.S., &c.

December 6.—On the Art of Teaching Systematic Botany, by Professor Lindley, Ph.D. F.R.S., &c.

December 13.—On the Apparatus for Teaching Mechanics in Schools, by Professor Willis, M.A. F.R.S., &c.

December 20.—On Important Results by Simple Means (a Chemical Lecture), by Professor Hofmann, Ph.D. F.R.S., &c.

The Lecture-Tickets will hold 400 persons. 300 seats will be reserved exclusively for Schoolmasters, Schoolmistresses, Pupils, &c., who, upon registering their names, will obtain Tickets at 6*d.* each for the whole Course. Tickets for the remaining 100 seats will be issued at 3*s.* each for the Course, or 6*d.* each Lecture when there may be room in the Theatre.

Tickets may be obtained at the Museum and Offices, and at Messrs. Chapman & Hall's, 108, Piccadilly.

By order of the Committee of Council on Education.

## UNIVERSITY OF DUBLIN.—DONNELLAN

LECTURE.—NOTICE IS HEREBY GIVEN, that the BOARD will, on SATURDAY, the 7th day of November, proceed to the ELECTION of the DONNELLAN LECTURER for 1859.

Applications from Candidates, with a statement of their claims, should be sent to the Registrar on or before the 30th of November. Each Candidate is required to send in with his application a statement of the subject on which he proposes to Lecture.

Notes and Fellowships, &c., Fellows, Bachelors of Divinity, or Doctors of Divinity, of this University are entitled to be Candidates.

By order of the Board,  
J. H. TODD, Registrar.

## CHARING-CROSS HOSPITAL, West Strand.

The Governors earnestly solicit ASSISTANCE for this Hospital, which is chiefly dependent upon voluntary subscriptions and legacies. It provides accommodation for upwards of 100 in-patients constantly, and prompt aid to nearly 2,000 cases of accident and dangerous emergency annually, besides relief to an unlimited number of sick and disabled poor daily. Subscriptions are thankfully received by the Secretary at the Hospital; and by Messrs. Coutts & Co. 59, Strand; Messrs. Drummonds, 40, Charing-cross; and Messrs. Hoare, 27, Fleet-street; and through all the principal Bankers. JOHN ROBERTSON, Hon. Sec.

## INSTITUTE OF ACTUARIES.—ANNUAL

EXAMINATIONS IN LONDON.—NOTICE IS HEREBY GIVEN, that the THIRD YEAR'S EXAMINATION of Associates of the Institute will take place at the Rooms of the Institute, 12, St. James's-square, on SATURDAY, the 18th of December, at 11 a.m., and that the FIRST and SECOND YEAR'S EXAMINATIONS will take place on MONDAY, the 20th of December, at the same hour.

Candidates must give fourteen days' notice of their intention to offer themselves for Examination.

A Syllabus of the Examinations may be obtained on application.

By Order of the Council,  
JOHN REDDISH,  
JOHN HILL W. WILLIAMS, Hon. Secs.

12, St. James's-square, November 9, 1858.

## NOTTINGHAM PHOTOGRAPHIC SOCIETY.

President,  
His Grace the DUKE OF NEWCASTLE.

Vice-Presidents,  
Colonel Wildman, Newcastle Abbey.

Charles Paget, Esq. M.P. Raddington Grange.

Charles Heyman, Esq. Mayor of Nottingham.

Sam. Narham, Esq. Nottingham Park.

It is intended to open an Exhibition of Photographs about the 25th of December next. Residents in London and its vicinity, who desire to exhibit, are requested to send their works to Mr. J. Green, 14, Charles-street, Middlesex Hospital, not later than the 10th of December. Persons residing in the provinces can address their pictures to the Secretary of the Society, Government School of Art, Nottingham, to whom all other communications can be addressed.

## HORTICULTURAL SOCIETY OF LONDON.

—GRAND SHOW OF FRUIT AND CHRYSANTHEMUMS, in St. James's Hall, Regent-street, NOVEMBER 17 and 18. Open to the Public on Wednesday, the 17th, from 11 till 10 P.M. Admission, 2*d.* 6*d.* In the Evening the Hall will be lighted.

Open on Thursday, the 18th, from 10 A.M. till 6 P.M. Admission, 1*d.*

## BINGLEY HALL, BIRMINGHAM.—THE

TENTH GREAT ANNUAL EXHIBITION OF CATTLE, SHEEP, PIGS, DOGS, and DOMESTIC POULTRY, will be held on MONDAY, TUESDAY, WEDNESDAY, and THURSDAY, the 29th and 30th of November, and the 1st and 2nd of December.—Admission on Monday, the PRIVATE VIEW, 5*d.*; on Tuesday, Wednesday, and Thursday, 1*d.*

## CRYSTAL PALACE.—SATURDAY CONCERTS.

—A VOCAL AND INSTRUMENTAL CONCERT will take place on SATURDAY NEXT, November 20th, at 2.30. Particulars will be advertised.—Doors open at 10. Admission, Half-a-Crown; or by Season Ticket, Half-a-Guinea. Children, One Shilling.

## CRYSTAL PALACE.—BURNS'S CENTENARY.

—ON FRIDAY, 24th January, next, being the HUNDRETH ANNIVERSARY of the birth of the POET BURNS, the Directors of the Crystal Palace Company give notice that it is their intention to hold in the Palace on that day a FESTIVAL in celebration of the event on a scale worthy of so interesting an occasion. Full particulars will be duly announced, but in the mean time the Directors will be glad to receive communications from any persons who may possess memorials or relics of the Poet, and of those connected with him, such as Busts, Portraits, Autographs, &c., and who may be willing to contribute the loan of them for the Festival, to GEO. GROVE, Secretary, Crystal Palace, Nov. 9, 1858.

## CRYSTAL PALACE.—BURNS'S CENTENARY.

—JANUARY 24th, 1859.—The Directors of the Crystal Palace Company, desirous of doing full honour to the memory of the National Poet, whose birth-day is celebrated on the above day, have determined to give a PRIZE OF FIFTY GUINEAS for the BEST POEM which shall be composed for the occasion, in accordance with the conditions subjoined. The Poem will be first made public on the day of the Anniversary, and its recitation will form a part of the proceedings of the intended Festival. The Poems sent in in competition for the above premium will be submitted to three gentlemen of high standing in literature, entirely unconnected with the Crystal Palace, whose judgment will be final.

The names of these gentlemen will be shortly made public.

### CONDITIONS.

The Poem to be the composition of the person sending it in, and written expressly for the occasion.

It must be in English, that is to say, not in the Scottish dialect, though this is not to prohibit the occasional introduction of Scottish phrases.

It is not to be less than 100 or more than 300 lines in length, of any metre or form which may seem fit to the writer.

The Poems are not to bear the signatures of the authors, but each is to be accompanied by a sealed envelope containing the name, and having on the outside thereof two mottoes. The envelopes containing the name of the Author of the successful Poem will be opened for the first time immediately before the public recitation, when the name will be announced.

The envelopes containing the unsuccessful names will be destroyed.

The unsuccessful poems will be returned on application.

The Premium will be paid immediately after the recitation of the Poem.

All cost of publication to be borne by the Crystal Palace Company, whose property the copyright will remain.

The Poems are to be sent to the Secretary of the Crystal Palace Company, Sydenham, S.E.

No Poem will be received after the 1st January, 1859.

Printed copies of the above Conditions may be had on application.

By order, GEO. GROVE, Secretary.

Crystal Palace, Nov. 9, 1858.

## THE GOVERNESSES' INSTITUTION, 34,

SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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## DR. KINKEL'S LECTURES at CAMBER-

WELL, 'On the History of Art,' in German, illustrated with numerous Diagrams and Drawings, will commence on THURSDAY EVENING, Nov. 18, at Eight o'clock.—Tickets 1*d.* for the Eight Evenings, to be had from Mr. HENRIKER, Camberwell Hall, Grove Lane, Camberwell.

## FRENCH, Italian, German.—9, OLD BOND-

STREET.—Dr. ALTSCHUL, Author of 'First German Reading-Book,' (dedicated, by special permission, to Her Grace the Duchess of Sutherland), &c., M. Philolog. Soc. Prof. Eloquence, has a new COURSE of French and German, Music and Italian, on the same Terms as usual, at the Pupils, or at his House. Each language spoken, in his PRIVATE LESSONS, and select, separate CLASSES for Ladies and gentlemen. Preparation (in languages) for mercantile and ordinary pursuits of life, the Universities, Army, and Civil Service Examinations.

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## THE GRAND PRIZE "BIRD-SHOW," &c.

MR. WILLIAM KIDD at the CRYSTAL PALACE, NOVEMBER 22nd, 23rd, 24th.

"William Kidd, of Hammermith, the friend of the feathered tribe, and the most experienced of observing naturalists that this present century can boast of, is, we see, to play the part of general supervisor and lecturer at the forthcoming Grand Prize Bird-Show at the Crystal Palace. Mr. Kidd, we observe, is now in the south of England, delighting vast audiences at the leading literary institutions and assembly-rooms. He will return to London expressly to fulfil the arduous duties he has undertaken. We promise him glorious welcome by thousands anxious to get a peep at his cheerful face no less than to hear him discourse, in his own peculiar way, on the delightful intricacies of natural magic."—City Press.

NEW-ROAD, HAMMERSMITH, Nov. 12.

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NEWSPAPER

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At a MEETING of GOVERNORS, held in GRAVEN-STREET, on WEDNESDAY, the 3rd day of November, 1858, the cases of 13 petitioners were considered, of which 9 were approved, 2 rejected, and 2 deferred for inquiry.

Since the Meeting held on the 6th of OCTOBER, TWENTY-FOUR DEBTS, of whom 23 had wives and 14 children, have been discharged from the Prisons of England and Wales; the expense of whose liberation, including every charge connected with the Society, was £311. 15s. 5d.

Benefactions made by Benjamin Bond Cabell, Esq., the Treasurer, No. 1, Brick-court, Temple; also by the following Bankers—Messrs. Cochrane, Drummonds, Hoares; and by the Secretary, No. 7, Craven-street, Strand, where the Books may be seen by those who are inclined to support the Charity, and where the Society meet on the first Wednesday in every month.

WILLIAM A. B. LUNN, Secretary.

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**Preliminary Announcement.**

The Crystal Palace at Sydenham is highly prized by all classes of the community as affording, on a grand scale, the means of Intellectual Improvement and Physical Recreation. It is, moreover, the embodiment of an idea, which admits of great expansion, in the direction which now so largely occupies the public mind—viz., Popular Education.

Enormous sums of money have been spent in providing railway accommodation for visitors, but the time and expense of reaching Sydenham from many parts of the Metropolis and its suburbs operates as a great drawback to numbers; and in the case of large masses of the people, amounts almost to a prohibition.

The immense and growing population on the left side of the Thames is entitled to a Palace of its own. In this district are situated the Terminal of the London and North-Western, the Great Western, the Great Northern, the North London, the Eastern Counties, and the Blackwall Railways; and a glance at the Post-Office Directory Map will show that the population on this side is nearly threefold as great as that on the right bank of the river.

A site has been selected for the erection of the "Palace of the People," at Muswell Hill, near Hornsey, Middlesex, which possesses unrivalled advantages for this purpose. It commands extensive and beautiful views in all directions, over the counties of Hertford, Middlesex, Essex, Kent, and Surrey; including amongst other points of interest, Epping Forest, the Heights of Chigwell, the Shipping on the Thames, Shooter's Hill, the Crystal Palace at Sydenham, the New Houses of Parliament, and Highgate and Hampstead, &c. The site will also possess a well timbered, with abundant springs of water; and the situation is considered remarkably healthy.

The advantages of this site for building purposes were so obvious, as to induce the Great Northern Railway Company to open a Station on the property itself, and the journey from London will be performed in fifteen minutes. A short branch is also projected from the Eastern Counties Railway, which will also place in communication by railway with Shoreditch, Fenchurch-street, and Blackwall.

The "Palace of the People" will form the centre of a densely-populated district, including Hornsey, Muswell Hill, Colney Hatch, Highgate, Kentish Town, Hampstead, Hendon, Finchley, Tottenham, Barnet, East Barnet, Southgate, Edmondeston, Enfield, Stone, and Potters Bar, &c. The site will also be accessible to Kingsland, Finsbury, Islington, Highbury, Holloway, Camden Town, Hyde Park, the Regent's Park, Maida Hill, St. John's Wood, &c.

From all these places it will be within either an easy walk or an hour's drive, without going through London.

Travellers by Railway from all the Eastern, Western, Midland, and Northern Counties of England, and from the whole of Scotland and Wales, will reach the Palace without traversing the streets of London, within one hour after alighting at the Metropolitan Railway Terminal; and all those who arrive by the Great Northern Railway will be set down at the doors.

The "Palace of the People" is established in no spirit of rivalry to its predecessor, but with a view of affording a wide range of customers similar advantages to those now enjoyed by the inhabitants of the southern bank of the river; and its Founders believe that a fair competition in the service of the public can only prove in the end mutually beneficial to both undertakings.

Whilst presenting the most varied amusements within the building and in the grounds, the "Palace of the People" will occupy a field of its own, for which there is a growing demand on the part of the public.

Systematic instruction in several of the most important and popular Branches of Education will be conveyed through the crystals in a form and upon a scale which can be accomplished only in an institution of such magnitude; and in the attainment of this end, recourse will be had to the assistance and advice of the most eminent men in the country.

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The Musical arrangements, and the Refreshment Department, will be on the most liberal scale.

The Grounds around the site of the Palace are naturally so picturesque as to admit of easy adaptation to Park Scenery and Ornamental Gardening, and ample accommodation will be provided for Archery, Cricket, Tennis, Equestrian Exercise, and other amusements.

HORTICULTURE will be taught practically in a Nursery-Ground attached to the Ornamental-Garden.

A portion of the land will be reserved for the erection of MODEL FARM BUILDINGS and MODEL COTTAGES, and for the exhibition of AGRICULTURAL MACHINERY in full work.

It has been ascertained that the whole of these objects can be accomplished for less than one-half of the cost of the Crystal Palace at Sydenham; and a powerful Company, with limited liability, is being formed for the purpose of carrying out the undertaking.

The Estate at Muswell Hill, comprising more than 450 acres of land, has been secured on moderate terms. After reserving all the land for the Palace and its grounds, 200 acres will be placed in the hands of the Company for re-sale as building land, which will acquire a greatly increased value on the completion of the Palace; and it is proposed to divide the proceeds of this surplus land annually amongst the Shareholders, by way of bonus, in addition to ordinary dividends; and also to give certain advantages to original Shareholders, in the form of free admission to the Palace.

Full particulars respecting the organization of the Company, and the terms of subscription, will shortly be announced.

It is extremely expected that an institution of so comprehensive and useful a nature, and accessible to so large a portion of the population of the United Kingdom, cannot fail to enlist the support of all those who are friendly to the cause of national education and the beneficial recreation of the people.

Communications are respectfully invited from parties willing to co-operate in the undertaking, addressed to Messrs. HUGHES, KEARSEY MASTERMAN & HUGHES, Solicitors, 17, Bucklersbury, London.

2nd November, 1858.





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LONDON, SATURDAY, NOVEMBER 13, 1858.

## LITERATURE

*Sketches of Algeria during the Kabyle War.* By Hugh Mulleneux Walmsley, Lieut.-Col. Imperial Ottoman Army. (Chapman & Hall.)

For soldiers in quest of actual war, for sportsmen burning to encounter the king of beasts, for artists hungering after flowing beards, tawny complexions, and startling costumes, for bilious patients in search of health, Algeria has a thousand charms. A glance at the rugged sea-line, as the Caire or Constantine steams into the old corsair's harbour,—mountains sloping to the north, and green with wood from base to summit; valleys half the summer-day in shade, dotted with mosques and farms, over which springs the palm of the Desert, or waves the graceful banana; and opal or azure skies, cloudless, warm and fervid, dazzle and delight an eye, blind with the dust of Marseilles, and wearied with the brown-grey monotones of the Rhone valley. Inside the harbour all is new, vivid, picturesque,—a change from the Cannebière and the Dock Napoleon, like the leap from High Street, Southampton, to the Calle Ancha and the gate of Cadiz. Real camels in the narrow streets, live females flitting past you in the close yasmak, pilgrims positively saying prayers at sunrise and sundown, mosques and minarets, and a sweet voice breathing over the house-tops in a wave of holy rapture,—“Rise, and pray; rise, and pray:—prayer is better than sleep; prayer is better than sleep.” In the open squares, planted with citrons and acacias, a fashion borrowed by Europe from the Moslem of Granada and Damascus, the turbaned native, fiery-eyed as the desert lion, shawled, papooshed, bare-legged and well-washed, steps with the slow dignity of a Medina sheikh, or sits beneath palm or pomegranate, cooling his temples in the shade and smoking with a grave decorous ease that drives an artist mad,—in place of swarthy, lean, uncombed, cadaverous Franks of the south, allonging and marching on dusty boulevards, weighing, and sieving grain on the quays, and munching onions everywhere. The change is magical. You pass in two days from West to East,—from dinners of twenty courses to meals of bread and dates,—from express trains to dromedaries,—from the country of Louis Napoleon to the land of Haroun al-Raschid.

Even the French, prosaic as they are, become in some degree romantic in Algiers. Their troops become Zouaves, their monks put on the guise of husbandmen. The dashing soldier and writer in whose company we send once more along the blue sea, and propose to mount again our old hack, Ben Sadi, hero of a hundred rides,—marks this change of the prosaic Frank in many a slight and incidental touch. As here, for example, when he describes the scene of the first murderous battle fought by the invaders on African soil:—

“An obstinately-contested fight took place, and the most brilliant feat of the day—which occurred on the losing side—was the charge of the Turkish cavalry who rode in their headlong course right through General de Bourmont's divisions, and perished almost to a man on the bayonets of the French squares. On the spot where this battle was fought and won by the French, a large convent now stands, the country round being conceded to the monks, who work the land, and have established one of the finest model farms in Algeria. It is a curious sight to see these workmen-monks in their half-lay, half-clerical dresses, toiling in the day-time and performing their religious rites on Sundays and *Me-days*, with their bronze faces, long flowing beards, and hard horny hands. On week-

days, to meet one of them with his soutane tucked up, his grizzled moustache drooping with heat and labour, and the long pruning-knife hanging to his girdle, makes it hard to believe in the existence of the priest under the garb of the labourer. But such is the scene now.”

Mr. Walmsley, the reader short of memory should be told, has seen service in India and in Turkey: bears, in fact, the rank of Lieut.-Colonel in the Ottoman Army; and has written already a journal of his life as a Bashi-Bazuk. He is consequently well prepared by training and education for observing what is best and worst in a country like Algiers,—a conquered land, still peopled by an Eastern race. He paints briskly and in bright colours. He enters into the feelings of conquered and conqueror, sees what is best in both, and states his results with rapid and attractive frankness. In camp and café, mounted or on foot, he is always at home; and dashes you off a sketch of a desert sheikh, an Oriental Jew, or a Parisian general just as gaily as he blurt out his opinion of a policy or his censure of a campaign. Take this portrait of the Algerine Jew:—

“I really think the Algerine Jew unequalled—most certainly he is not surpassed by any other tribe, nation, or people—in arrogance, cheating, and rank cowardice. Shortly after landing, I strolled along the principal street of Algiers. The footway of this street runs under arcades, sheltering the passengers from the summer sun and the winter rain; and here the Jews abound. An Arab entering a *café* had called for absinthe; and on being served, poured out a tumbler full of the fiery liquor, and drank it off. The man had previously drugged himself with opium; and the moment the fumes of the burning liquor he had superadded began to work, he was seized with a fit of sudden madness. Brandishing in his right hand a kind of club or thick stick, gesticulating wildly, and throwing about his arms and legs in the wildest contortions, the drunken savage rushed into the street. The day was hot; and the Jews were scattered about in groups at their doorways, talking and bargaining. Passing by several French and Spaniards, the Arab attacked a group of Jews, and struck down one of their number. His comrades ran away, and the Arab pursued, clearing all before him. A second and third Israelite shared the fate of the first; and it was only when some twenty of the gaily-dressed tribe were flying wildly before the single arm of the drunken Arab, who rushed on whirling about his club and calling on the name of Allah, that he was eventually stopped by a French gentleman, but not before he had killed one and wounded several of the Jewish tradesmen.”

Your Arab of the Desert is always brave, and has some of our Blue Jacket's contempt for foreigners, Christian dogs and Hebrew dogs alike. He has, moreover, something of Blue Jacket's imperfect acquaintance with political economy, though he puts his gains into a different sort of keeping:—

“Very few Turks are left in Algeria. They disdain French supremacy, and emigrated *en masse* after the French occupation, selling their land and property for any trifle it would fetch, and reaching as best they could the nearest land where the Crescent had not yet paled before the Cross. Late events have brought Turkish character prominently before the public; and I will not therefore dwell upon the race here, further than to say that such of them as do remain in French Algeria usually pursue the calling of distillers of various essences, manufacturers of arms, sabres, &c.; but their number is very small. The Arabs, on the contrary, are in great numbers; and almost every tribe is at some period of the year represented in the streets of Algiers. They are generally a fine race of men; nor do they seem to be at all altered by their contact with the French. Some of their chiefs are rich; but, unlike the Moors or Turks, seldom show any outward signs of wealth. The poorer classes seem to like money, though they have little use for it, save to bury it in the ground. A pipe, good

tobacco, a horse, and the shade of a spreading tree, with no one to interfere with him, forms an Arab's elysium; so that, easily satisfied, he is naturally idle, disdains work, and conceals his money if he has any. A large sum thus annually disappears in Algeria; and the hiding-places are often unexpectedly found. The head of a family possessing hidden treasure never confides the secret of its locality save to one of his children, and even this he generally does on his death-bed; while the child, chosen as depository, is in his turn bound to keep the secret until his last moment arrives. It thus often happens, that in the case of sudden death the family are perfectly unaware of the secret, and the treasure is lost.”

Half the stories of Eastern life turn on this ingrained habit of earthing coins. It abounds in the Arabian Nights, and in those legends of the Alhambra in which Mr. Washington Irving has sought to rival the fame of Scheherazade. The Moors left the superstition behind them in Andalusia, and down to this very hour the Spanish Goth so vividly inherits the vice that nothing tempts the virtue of a Cordovese peasant more than a hope of discovering wells of gold and silver coins. In Africa the search after hidden wealth is one of the most exciting sports of French colonels and generals. Mr. Walmsley tells us:—

“On the occasion of a fine being inflicted on some refractory tribe, the chiefs are forced to make up a certain sum on pain of the seizure of their flocks and herds, the amount is at once paid; but the gold or silver tendered is generally mildewed with age and long contact with the ground, having been dug up from the common hiding-place of the tribe, where it was deposited to be used only upon a sudden emergency. This tendency of Eastern nations to hide away their money in the earth is a curious fact; and I remember hearing an old officer who had served under Marshal Bugeaud relate what occurred after the battle of Isly in the year 1844, when the French columns halted in the vicinity of three wells. The land was held by a numerous and powerful tribe which had not yet submitted; and during the halt, some two hundred men of the French troops died, and the wells were said to have been poisoned. A detachment sent to reduce the tribe in question quickly succeeded, and brought in the chiefs. They at once made their submission, and a heavy fine was levied on their tribe. A loud outcry was the consequence, poverty being pleaded as a reason for non-payment; but the Marshal, knowing that the tribe was a very rich one, held the chiefs as hostages for payment. Still they persisted in their refusal; and the Marshal ordered the head man to receive a given number of blows on the sole of the foot. Under this vigorous treatment the patient endeavoured to propitiate his tormentors, and at the same time to save the wealth of the tribe. The French, he said, would do well to search in a certain spot he indicated in the centre of the circle made by the three wells. This avowal was, however, useless, for the Marshal laughed at it; and, to cut a long tale short, the old fox eventually paid the sum demanded. But something in his manner had struck the officer who had stood by to witness the punishment; and by the sanction of the Marshal a search was made, the result of which was that a *cache* was actually found on the spot indicated, and a very rich one too. It was never known to whom it belonged; the tribe who had concealed it fearing, doubtless, a further fine being inflicted as a punishment for the poisoning of the wells, and the whole passed into the hands of the French.”

Our Indian officers have the same troubles and sometimes the same success. Nothing, say our revenue collectors, brings a tax in like the bastinado. Every villager is poor until you slap his feet; then out spirt the rupees like a phiz of sparks. Not a very tender mode of tax collecting truly; but then your Oriental is unread in Ricardo and the ‘Wealth of Nations,’ and you cannot draw cheques on Aladdin's mine as you do on the Bank of England.

We pass to another topic. Africa is our wonder-land, and Mr. Walsley has many a marvellous tale to tell. Does not this incident of the Arab physician read like a lost page from the 'Thousand and One'?

"Many years ago, when he was but a boy, and before the French occupation, a large ship went ashore near Sidi Ferruch, where he then was. Two of her passengers only were saved, a young Italian prince and his tutor. Both were at once seized and became slaves, but the prince found means to let his friends know of his situation. Part of his ransom was paid to the Dey, and the remainder promised on his reaching his own land. The tutor was left behind as a hostage, his price being included in the prince's ransom. That residue was never forthcoming, and the poor Italian, who was a doctor by profession, pined away in hopeless slavery. Thus he died; but my narrator added, 'I, too, was studying medicine, and I did much to lighten the old Italian's misery; and he, in return, taught me the medicines of his land; by which means I became renowned among the tribes, and effected hitherto unheard-of cures.' Our conversation turned on the use of poisons, and I could hardly help smiling at his assertions on this score. Piqued at my incredulity, the old man showed me a small phial, containing what appeared to me a liquid clear as the clearest water, which he asserted was a poison so powerful, that were its odour merely inhaled, the consequences would be death, and that, too, not immediate, but a slow, lingering, wasting away of the organs of life. He further asserted that no medical autopsy could after death detect the existence of this subtle poison. What I am relating may seem strange; but I can assure the reader it is strictly and literally true; nor do I write anything save what I have seen myself. The old man, noticing that though I said nothing I was evidently an unbeliever in his mysterious phial, asked me would I like to see its effect tried on a dog? I consented, and after sundry precautions to prevent his inhaling the fumes himself, the dog was, with some difficulty, made to do so. The operation lasted but a few seconds, and the moment he was loosed, the poor beast, by his bounds, his barking, and his gambols, amply testified the soundness of his lungs and limbs. My old friend then told me that within a week the dog would die; and, calling my Spahi, I gave it into his care, merely telling him it was a present from the old doctor, recommending it in consequence to his special protection. Mohammed seemed greatly to wonder at my taste in dogs, but he took it, and at daylight the following morning the black tents of the Arab tribe were far behind me. The next day Mohammed reported to me that my new acquisition had refused his food; and being, like most of his class, a bit of a dog-fancier, he offered to cure it. Without telling him the reason of the dog's illness, I promised him a reward if he saved it; and Mohammed went away sure of his backsheesh. The dog died, however, on the fourth day."

We confess, as we read in the frosty sunshine of Mayfair, we could not have seen that poor dog die without some remorse. But mercifulness is a thing of thermometers, and a fierce African sun may dry up even in tender hearts the ducts of pity. We would rather not meet that Arab doctor; even the ignorance of a Spanish Sangrado may be preferable to the very undesirable skill of such a wretch. Strange as the story is, it is not more strange than that tale of General Yussuff's rise and fortunes which Colonel Walsley tells at length. From this story we transfer to our pages an opening paragraph:—

"His history is a romance, for, general of the French army as he is, and the hero of many a wild adventure and bloody fight, he was born an Italian and became a slave during the Regency. He embraced Mahometanism from his earliest youth, and worked on in slavery, his hopes ever turned to the moment of freedom. At length his handsome person and his undaunted demeanour attracted the attention of the favourite wife of his master's

harem, and things went on in the way usual in such cases when elderly gentlemen persist in having a plurality of young and handsome wives, and of young and handsome slaves, until one day, betrayed by a comrade, the young Yussuff found himself the inhabitant of a wretched dungeon. Instant death was the Pasha's award as regarded the false wife, but Yussuff was reserved to suffer a slower and more terrible doom. As he lay expecting his fate, fortune again smiled on him. The negligence of his guardians affording him an opportunity, he struck down his jailer, and killing him, fought his way through the guards and escaped."

How Yussuff joined the French, and by dauntless valour rose step on step to the very highest grades of the African service, we shall not pause to tell. The fugitive slave is now a General.

Among other exciting passages in this record of true travel is Colonel Walsley's account of a visit paid to a set of self-torturers—conjurers they would perhaps be called in the Strand. The narrator, we observe, declines the duty of explanation. The mystery of the burning metal and the prickly cactus, such as it is, he leaves in the dark shadow of an Algerine night: contenting himself with a mere relation of what he himself saw and smelled. He goes to a sort of religious house, half mosque and half casino, as the combination is in Eastern lands, where dancing is an act of worship. The interior was such as John Lewis loves to paint, and damsels in London for the May Meetings and the picture galleries dream of: a Moorish edifice, half in ruin, with a vaulted roof, a lattice, a marble floor, walls beautiful with prayers and bright with art. Mats lay on the ground, and a cloud of burnoosed swarthy Arabs lay on the mats. After listening for a wearisome length of time to the prelude of tambourines,—

"A young Arab next to me changed the course of my meditations by administering two or three sharp pokes with his elbow. Turning towards him to remonstrate, I noticed that his features were deadly pale and convulsed, while his limbs were working as though drawn by wires. Uttering two or three sharp yells, he at once bounded into the clear space in the centre, and while the aged priest arranged his bournous in some particular form, he began gesticulating and dancing like a madman, flinging himself about the place until he more than once extinguished the lighted taper, and left us almost in darkness. Then suddenly approaching the brazier, he would inhale the incense, taking in long breaths of it, but still continuing his capers and gesticulations until foam and saliva poured from his mouth. The old priest—whose long silver beard reached down nearly to his feet—now approached the dancer, holding by a long handle a large piece of red-hot iron, which he offered to him; but he refused it with horror. The hot iron was therefore returned to the fire, the tambourines were beat more loudly and furiously, more incense was thrown on the brazier, and the females in the gallery made their short, sharp squeaks more audible than ever. The perspiration stood thick on the devotee's forehead as he continued his insane practice, and the foam flowed down his head as the priest again approached him with the iron glowing red in his hands. This time, though with motions and groans of horror and repugnance, the man took it in his left hand, several times passing his right hand over the face of the red-hot metal. He really looked a shocking sight as he stood there burning himself, his long hair hanging down his shoulders, his eyes starting from their sockets, the foam trickling from either side of his mouth, and the most horrible and guttural sounds proceeding from his heaving chest. The old priest stood watching him, as, with a wild yell, the poor devotee took the burning iron between his teeth, and holding it firmly agitated his lips against the scorching metal. Quitting his hold of the handle which supported it, he sustained the whole simply by the grip of his teeth, and thus holding the red-hot mass he walked across the floor to the priest, who took hold of the handle and

relieved him from the burthen. As he walked, the sickly odour of burning flesh overpowered even that of the subtle incense, and yet no trace of the fire was to be noticed on his hands or lips. All at once he threw himself on all-fours, and furiously howling and growling, like a wild beast, made insane dashes and snaps at the spectators, uttering the most horrible noises. I could see, as he snapped at me, that the man's eyes were open, but they looked dead and inanimate; and the priest now placed in the hand of an old Arab sitting next me the broad, thick leaf of a cactus, covered with its long dangerous spikes. The old Arab had a young child on one arm, who seemed a little—but only a little—alarmed at the sight before it, while with the other he held out the cactus towards the human form which was howling, barking, and growling on all-fours. Approaching him, the devotee rubbed his thin swarthy cheeks against the long spikes, and then, with continued quarrelsome growls, and short sharp snaps, he tore the cactus to pieces, bit by bit, eating it like a wild beast. The prickles of this cactus are long, sharp, and irritating. If one enters the flesh, it rankles there for days, and yet this man ate it without any apparent precaution. Spikes and leaf alike disappeared, were well masticated and swallowed, without seeming to harm him in the least. I was so close to the operator, that the milky juice mixed with the foam spirted over me as he rolled the cactus in his mouth, growling and groaning the while; and reaching out my hand, I touched the leaf, when the sting I received from its long sharp prickles fully convinced me of its perfect authenticity. The devotee next proceeded to singe his hands and arms with the candle, and taking some pieces of live charcoal from the brazier, he placed them in his mouth and walked round the room blowing sparks all about him. All this he did with the most perfect impunity, as far as I could see, and I was close to him the whole time. The music continued all through these performances, sometimes with great violence, at others more softly cadenced, the smoking incense streamed up towards the roof, and the sharp squeaking of the women never quite ceased; but eventually nature became exhausted, and the poor fellow suddenly fell back on the ground, as though he had been shot, after a louder howl and a higher leap than usual. Turning him on his face, the priest kneaded the patient's back with his feet, which process seemed at once to revive him, for a few seconds later he stepped past me, a little out of breath, it is true, but otherwise none the worse for his late exertions. How all this was effected I know not."

We have dwelt on the passages of general and human interest which abound in this volume. The military story of Algiers has been before us very often; and indeed a succession of razzias which have all the horror, with none of the dignity, of war, is sickening and tiresome. But we must add, on behalf of those who like the narratives told by camp-fires, narratives of march and bivouac, storm and retreat—and whose appetite for such adventures remains keen and strong—that Colonel Walsley has a long story of blood and fire to tell, and that he writes with a vigorous simplicity and an enjoyment of the scene likely to find favour in their eyes.

*Fragmentary Remains, Literary and Scientific, of Sir Humphry Davy, Bart.; with a Sketch of his Life and Selections from his Correspondence.* Edited by his Brother, John Davy, M.D. (Churchill.)

If for the word "with" in the title we had seen "being," we should have had no objection to make. We admit the sketch of the life: we admit the selections—and much more than the selections—from the correspondence. But these apart, we do not see anything which can be called literary and scientific remains, over and above,—for, sketch and correspondence withdrawn, hardly anything remains.

We are not called upon to discuss the cha-



acter of Davy as a chemist, or the quality of his discoveries. He will take no mean place: but the day is not yet come when a fair estimate can be made of the position of the *discoverer*, independently of the position of the *discovery*. There was a time when the brilliancy of the results made the world incline to place Davy above all chemists, living or dead. That time is gone by: but we are not yet at the period when action and reaction have settled their differences.

Davy was born in 1778; in 1801 he was Professor at the Royal Institution, a known man, though not twenty-three years old. At this time he received a letter from Priestley, then in America:—

"Northumberland, [U.S.], October 31, 1801.

"Sir,—I have read with admiration your excellent publications, and have received much instruction from them. It gives me peculiar satisfaction, that as I am now far advanced in life, and cannot expect to do much more, I shall leave so able a fellow-labourer of my own country in the great field of experimental philosophy. As old an experimenter as I am, I was near forty before I made any experiments on the subject of *air*, and then without, in a manner, any previous knowledge of chemistry. This I picked up as I could, and as I found occasion for it, from books. I was also without apparatus, and laboured under many other disadvantages. But my unexpected success induced the friends of science to assist me, and then I wanted for nothing. I rejoice that you are so young a man, and perceiving the ardour with which you begin your career, I have no doubt of your success. My son, for whom you express a friendship, and which he warmly returns, encourages me to think that it may not be disagreeable to you to give me information occasionally of what is passing in the philosophical world now that I am at so great a distance from it, and yet interested, as you may suppose, in what is passing in it. Indeed, I shall take it as a great favour. But you must not expect anything in return. I am here perfectly insulated, and this country furnishes but few fellow-labourers, and these are so scattered that we can have but little communication with each other; and they are equally in want of information with myself. Unfortunately our correspondence with England is very slow and uncertain, and with France we have not, as yet, any intercourse at all, though we hope to have it soon."

The first experiment made at the Royal Institution was on the lecture-room, into which Davy introduced the means of absorbing oxygen and evolving carbonic acid by a process which his pupil and follower, Faraday, has most successfully imitated. Young and Dalton, with all their genius, could not acquire this art.

The following letter to his mother (1808) is that of an honest and practical man, who means to assist his family, knows how to do it, and will not abuse his own power of distributing the patronage of an institution:—

"My dear Mother,—As the time is now approaching when our plans with respect to John must be settled, I shall enter upon some statements which will be necessary to prevent disappointment on his part, and on your part, and to clear the way for the arrangements which must be made. It would be very illiberal in me (though I may have the power of doing it) to bring John into the Royal Institution on a salary for which he could do little or nothing to promote the interests of the establishment; all that I can do with propriety is to get apartments assigned to him: coals, candles, attendance, and so on, he will have in my rooms. He will have an opportunity of pursuing science, or of pursuing medicine, better in London than in any other place; and the questions with regard to his pursuits will be, I think, these:—Would he choose to devote himself to scientific pursuits, and stand the chance of finding a place in those public establishments and institutions which are now forming in London? Or, would he rather choose to be a surgeon or a physician? In either of these

cases I can materially assist him, and after he has been in the Royal Institution for a few months, his bent will probably be decided. His first year must, at all events, be considered as a year of expense, and it will be well if he is able to maintain himself after the first year. This must not be expected, though it may be hoped for. Now I live very little in the Royal Institution; I never dine there, and when I do not dine with some of my friends I dine at a coffee-house. It would be fatal to John's improvement (even if I had the power) to take him with me wherever I go; and for him to live exactly as I do before he has the means of getting what I get, would spoil him for an economist; and it will not be possible for me to alter my mode of living and to make myself a hermit on his account. What I should propose is this, that he and my cousin Edmund should mess together when I am not at the Institution. Edmund will teach him economy, which is a very great virtue, and I will endeavour to teach him chemistry and philosophy. Edmund lives very respectably upon sixty pounds a year, looking forward to a better salary; but he has his lodgings, coals, candles, meat dressed, attendance, and all those things. John, I should think, ought not to expend more than this till he is able to advance something. Now, if you will advance for him from time to time the sums which you paid for him the last year he was at school, reckoning clothes, &c., journeys, and so on, I will take care of the rest."

There are many letters from Coleridge. The following extract, speaking of a proposed periodical, is characteristic:—

"I do not write in this work for the *multitude*, but for those who, by rank or fortune, or official situation, or talents and habits of reflection, are to influence the multitude. I write to found true principles, to oppose false principles in criticism, legislation, philosophy, morals, and international law. As giving me an opportunity of explaining myself, I say Cobbett sells his weekly sheet for tenpence. Now this differs from mine in two points, mainly: First, he applies himself to the passions that are gratified by curiosity, and sharp, often calumnious, personality; by the events and political topics of the day, and the names of notorious contemporaries. Now, from all these I abstain altogether—nay, to strangle this vicious temper of mind, by directing the interest to the nobler germs in human nature, is my express and paramount object. But of English readers three-fourths are led to purchase periodical works in the expectation of gratifying these passions—even periodical works professedly literary, of which the keen interest excited by the *Edinburgh Review*, and its wide circulation, yield a proof as striking as it is dishonourable to the moral taste of the present public—all these readers I give up all claim to. Secondly, Cobbett himself rarely writes more than a third of the weekly journal; the remainder of the sheet is either mere reprinting or stupid make-weights from correspondents (with few exceptions) of the very lowest order. And what are his own compositions? The undigested passionate monologues of a man of robust natural understanding, but one enriched by various knowledge, undisciplined by a comprehensive philosophy; under the warping influence of rooted habits of opposing and attacking, and from this state of mind fruitful in thoughts which a purer taste would have rejected so long, that they would cease to occur, and promiscuous in the adoption of whatever such a state of mind suggests to him of these thoughts furnished by the occurrences of the day. Indeed, more often than otherwise, his letters, &c., are mere comments on large extracts from the morning papers, such as a passionate man would talk at breakfast over a newspaper supporting the political party which he hated. No one thesis is proposed—there is no orderly origination, development, and conclusion; in short, none of those qualities which constitute the *nicety* and *effort* of composition. But I (and if I do not, my work will be dropped and abandoned)—I bring the results of a life of intense study and unremitting meditation, of toil and personal travels, and great unrepaid expense. Those to whom these reasons would not justify me in selling the work (stamped

as Cobbett's) for that part of twopence more which remains when the additional cost of finer paper and printing is deducted, I neither expect or wish to have among my subscribers. It is scarcely necessary to remark that, in pointing out these differences, I had no intention of depreciating the political journal (the style and contents of the work are perfectly well suited to the purpose of the writer). The labourer's pocket-knife was one excellently adapted to the cutting of bread and cheese, but it would be unfair to demand that the medical cutler A. should sell his case of lancets at the same price that the common cutler B. sells an equal weight of the bread-and-cheese knives, supposing them both equally good of their kind."

Dr. Davy, in several places, expresses discontent with Dr. Paris's life of his brother. According to him, Sir Walter Scott observed that its tone was not gentlemanly, and that it did not do justice.

In May, 1812, Davy, who had been knighted a few days before, was married to Mrs. Apreece, a Scotch widow of large fortune. The following letter is commonplace in its feelings, but curious in its warning:—

"Many thanks for your last letter. I have been very miserable; the lady whom I love best of any human being, has been very ill. She is now well, and I am happy. Mrs. Apreece has consented to marry me, and when this event takes place, I shall not envy kings, princes, or potentates. Do not fall in love. It is very dangerous! My case is a fortunate one. I do not believe there exists another being possessed of such high intellectual powers, just views, and refined taste, as the object of my admiration."

The marriage did not turn out very happy. Dr. Davy reveals as much as here follows:—

"Never, I believe, was admiration more genuine of its kind, or more lasting; indeed it continued, it may be inferred, judging from their closing correspondence, to the very last; the letters which will be given will afford proof. Yet, it may with equal certainty be inferred that there was an oversight, if not a delusion, as to the fitness of their union; and that it might have been better for both if they had never met; and, mainly for this reason, that the lady, in spite of all her attractions in mixed society, was not qualified for domestic life, for becoming the *placens uxor*, being without those inestimable endowments which are requisite for it—the agreeable temper, the gentle loving affections which are rarely possessed, which are hardly compatible with an irritable frame and ailing body, such as hers were (for her misfortune) in a remarkable degree. One who, in most things, has so generously sketched the character of my brother—I refer to Prof. Forbes, in his admirable dissertation on the Mathematical and Physical Sciences, contributed to the 'Encyclopedia Britannica'—remarks, 'Had he been blest with a family, his course would probably have been even more happier.' I am sure it would have been happier, for he was of a loving disposition, and fond of children, and required the return of love—required (who does not?) to be beloved, to be happy. And here I may remark, that in all the letters I had from him, with the one exception which will be given, there is not the slightest allusion made to his cheerless home; and also that in conversation, whenever he made mention of the subject, it was with the amplest allowance on the score of infirm health, and the irritable state of body and mind resulting. It is painful to me to make this statement as regards the one; nor would I make it, did I not consider it due to both, and explanatory of much in the marriage life of both, that without it would be unaccountable. To advert to other points. Many qualities she had of a high order, not only fitting her to shine in society, but also to attach friends—but these out of the home circle, such as could come and go, be with her in her healthier, happier hours, and whom she could absent herself from at times when in an opposite state of health and feeling. Her ample fortune, moreover, made her perhaps too independent and self-willed."

There does not seem to have been any decided

rupture. When, after his attack of paralysis, Davy made two tours on the Continent, from the second of which he never returned, Lady Davy did not accompany him. Dr. Davy says not a word of the reason why, though the following extract is significant:—

"They are only a selection; the reading the whole of them (there are no less than forty-eight remaining, written to Lady Davy during his first and second sojourn as an invalid abroad) are affecting beyond the power of utterance, at least to me, and the more especially when I think of his loving nature, his social qualities, and, at the same time, of his solitary wanderings, his unrepining, stoical endurance, fighting against sickness and fate, as he expresses it in one of his letters, believing that he had still duties to perform. He affords, I may remark, a striking example that scientific glory is no compensation for the want of domestic happiness; and if I may advert again to his mated companion—and it is with renewed sorrow—that those intellectual qualities which excite admiration and fascinate in society, ill supply the place of the gentle virtues which contribute to that happiness. Further I may say, and it is with satisfaction, that tried as he was, he also is an example of the consolations of philosophy, and how relief in pain and suffering, bodily pain and suffering, can be afforded by the abstracting power of mind, the exercise of its faculties, and the contemplation of nature—that contemplation of it in love and admiration, ascending from effect to cause, from the created to the Creator."

In the meanwhile, Davy was constantly writing to his wife in affectionate terms, or at least with affectionate subscriptions. The letters contain little or no expression of feeling towards the object of them. The only allusion to the possibility of her society is the following:—

"You once talked of passing this winter in Italy; but I hope your plans will be entirely guided by the state of your health and feelings. Your society would undoubtedly be a very great resource to me, but I am so well aware of my own present unfitness for society, that I would not have you risk the chance of an uncomfortable moment on my account."

We give at length the last letters which passed between the two, with Dr. Davy's prefixed comment:—

"The two next letters will finish this correspondence—one written to Lady Davy, from his dictation, making known his last requests and wishes, and one from her in reply, the copy of which she preserved, and for which also I am indebted to her relation, Dr. Kerr. I am induced to give it, as confirmatory of a former remark, of her abiding admiration, and I would hope of affectionate regard and tender feeling, which, to use his own expression in relation to her, 'had been smothered, not extinguished.'

"To Lady Davy.

"Rome, March 1, 1829.

"I am still alive, though expecting every hour to be released. The insidious and unexpected attack has destroyed almost all the powers of my body, but seems to have left every energy, and every refined taste of the mind perfect. As ill health may have prevented you from setting out, I write to you still in London, but I hope you will come to Rome as quickly as you can. I wish my dust to sleep in the city of the Cæsars; but there are some relics which I should wish immediately delivered into your hands, or those of my brother; they are my six Dialogues, my legacy to the philosophical world; they are in five small volumes; and I hope before you arrive, Mr. Tobin will have made a second copy of them. Of these two copies, I wish one to go to England, through a separate and distinct channel, to prevent accidents. I should not take so much interest in these works, did I not believe that they contain truths which cannot be recovered if they are lost, and which I am convinced will be extremely useful both to the moral and intellectual world. I may be mistaken in this point, yet it is the conviction of a man perfectly sane in all the intellectual faculties, and

looking into futurity with the prophetic aspirations belonging to the last moments of existence. I rejoice that the Catholic question is carried. Without having a strong political bias, I have always considered this point as essential to the welfare of England as a great country, and connected with her glory as a liberal, philosophical, and Christian country. You will find my horses I should hope fat, and in good keeping here, and I hope you will use them; at all events, I can recommend the ponies to you as riding horses, and George is now well acquainted with the manner in which they ought to be treated, and is I believe very careful of them. Should you prefer travelling post, the pair of large horses would, I think, be useful to my brother; and should he return to settle in England, or settle anywhere else as a physician, they may, I think, form a part of his establishment. He will, I hope, be at Rome before you can be there; and I think it is almost time for him to quit his life of medical adventure in the army. In my arrangements with respect to property, with regard to which I have left you sole executrix (my will is in a brass box at Drummond's), I wish my brother's interests to be specially considered, and whatever I have said with respect to him in my will and codicil, I wish to have interpreted in the most favourable manner. I believe I mentioned it to you in another place, but I am not sure, I wish the interest of 100*l.*, that is to say 4*l.* a year, to be given annually on my birthday to the scholars at the grammar-school at Penzance, provided that the Mayor and Corporation will consent to their having a holiday on that day. I strongly advise you to pay a visit to my friend, Monsignore Spada, at Spoleto. He had prepared an apartment there for me, which I hope my 'relics' will occupy. Pray give him a copy of my second edition of 'Salmonia,' and likewise the little gold box in my writing case, sent to me by the Emperor Alexander, and which I think he will use as a snuff-box. He is one of the most amiable and enlightened men I ever knew, and I have no doubt will, at no distant period, be an honour to the conclave.—God bless you, my dearest! H. DAVY.

"From Lady Davy.

"I have received, my beloved Sir Humphry, the letter signed by your hand, with its precious wish of tenderness, bearing date the 1st of March. I start to-morrow, having been detained here by Drs. Babington and Clarke till to-day. I shall travel with all the expedition I can, to arrive not quite useless. I trust still to embrace you, for so clear and beautiful expressions and sentiments cannot be the inhabitants of decay, however of feeble limbs and frame. I shall to the extremest point hold your wishes sacred, and obey in ready willingness the spirit even more than the letter of your order. God still preserve you, and know that the lofty and noble tone of your letter deepens all love and faith I have ever borne to you, and believe the words of kind effort will be a shield to me through life. I cannot add more than that your fame is a deposit, and your memory a glory, your life still a hope.—Your ever faithful and affectionate,

JANE DAVY."

The "precious wish of tenderness" on the part of the "beloved Sir Humphry" is the closing formula of all the letters. The "lofty and noble tone" of a letter which might have been written to a business agent, will not strike the reader very strongly. We imagine the editor of this book intends we should infer that a lady who allowed her husband to wander from one foreign city to another in his last illness without the comfort of her society, might very possibly have the "love and faith" she had borne to him deepened by a very small matter. Her letter itself, and her preservation of a copy of it, are curiosities. Whether Lady Davy did set out, and what happened afterwards, are matters on which Dr. Davy preserves a marked silence. Davy died at Geneva, May 29, 1829, the preceding letter having been written from Rome on the 1st of March. The family relations of eminent men are things the publication of which is in the discretion of those

they leave behind: if they judge it right to draw the veil, the comment of a public critic is a thing of course. We cannot but think that Dr. Davy should have told us either more or less. Strong blame of Lady Davy is fully insinuated, that is, made necessarily to be inferred: the brother of the husband, who must have known what was alleged on the other side, ought to have put us in possession of some power of judging the whole.

*The Works of William Shakespeare, the Plays Edited from the Folio of MDCXXIII., &c. By Richard Grant White. Vols. II.—V. (Boston, U.S., Little & Co.)*

This work is adapted to the part of the world in which it has been published—Boston in the United States. It is excellently printed, the paper is of the best quality, and the voluminous matter in which each separate play is, as it were, embedded, affects to be considerably in advance of the illustrations and notes of late years deemed necessary in the mother-country, as accompaniments to the text of Shakespeare.

We are far from blaming Mr. R. G. White for his comparative voluminousness, since the information he, in many cases, affords, though not required in England, from whence so much of his matter is necessarily derived, will be properly welcomed on the other side of the Atlantic, where, as the editor remarks, not a few of the best authorities are unavoidably wanting. All his general dissertations on the construction of Shakespeare's dramas, and many of his not very original remarks upon the characters introduced into them (such, for instance, as where he informs his readers that "Shylock is crafty and cruel," that "Antonio is grave, pensive, and prudent," and "Bassanio lavish, yet provident," &c.), might, as far as this country is concerned, have been safely omitted; and we could also have spared the tone of superiority Mr. White now and then assumes, and the piquant spice of ill-nature he does not pretend to conceal, when speaking of fellow-labourers in the same field, to whom he, not unworthily in some respects, sets himself up as a rival. He has already published a volume in which he terms himself "Shakespeare's Scholar," but he seems rather to mean, in the language of indignant Lingo, that he is "a master of scholars"; and all the five gentlemen who, within the last ten or fifteen years, have put their names to editions of Shakespeare on this side of the water, come in, in their turn, for phrases more or less derogatory; while there is hardly any term of abuse too strong, in Mr. White's opinion, for an individual who is not alive to defend himself—the old Corrector of the celebrated copy of the Folio of 1632, not many years since discovered.

We are a little tired of the subject, and we apprehend that a few of our readers will be in the same condition; but we cannot refrain from briefly pointing out the utter futility of some of Mr. White's attacks on that, as he calls it, "extraordinary volume." Let us begin by observing, that in the course of the first instalment of his undertaking now before us (four volumes out of twelve of which the whole work is to consist) he avails himself of emendations in the much-belied Folio of 1632 in considerably more than a hundred instances: therefore, upon the same scale of obligation, when Mr. White's edition is completed, he will have had to make important use of the same source of improvement in not fewer than three hundred places. The discoverer of this "extraordinary volume" will thus have, even upon Mr. White's showing, the best reason to congratulate himself upon what he has accidentally been



able to accomplish, as regards the language of Shakspeare, and need care little for the manner in which it has been, or may be, assailed by those who make so free with its contents.

There is no doubt, for it is admitted on all hands, that in not a few cases words have been substituted by the old Corrector which are, by forty or fifty years, less antiquated than those of our great Poet; but Mr. White would make us believe that some of the emendations are quite modern, and, of course, destitute of all authority. In 'Twelfth Night' the expression "secret as maidenhead" is altered in the amended Folio of 1632 to "secret as maidenhood": "this," exclaims Mr. White, "is only one of the many modernizations of the text added in that particular copy"; and he subjoins that "maidenhead is but an old form of maidenhood." Is maidenhood a "modernization"? That is the question; and in answer to it we may refer Mr. White to Shakspeare himself, who uses both *maidenhood* ('All's Well' &c., and 'Henry VI. Part I.') and *maidhood* ('Othello'), and to our best dictionaries, where it will be found that *maidenhood* and *maidhood* are as old as the time of Wicliffe in prose, and of Gower in poetry.

So much for one of Mr. White's "many modernizations," as regards 'Twelfth Night'; but in another play, 'Love's Labour's Lost,' Act iv. sc. 1, the corrected Folio of 1632 supplies the second line of the following couplet:

To see him kiss his hand! and how most sweetly a' will  
swear,  
Looking babies in her eyes his passion to declare.

We confidently maintain that the last line (found in no old copy) bespeaks its own genuineness; but Mr. White attacks it as a "modernization" on the ground that in the time of Shakspeare "swear" and *declare* did not rhyme: "I am fully convinced," he says, (Vol. III. p. 460) "that at the time when this play was written 'swear' was pronounced *weer*"; and hence he contends, that the line ending with "declare" must have been foisted into the text. If so, what does Mr. White say to the following lines from 'Skialetheia,' a little volume of satires and epigrams, printed in 1598, the very same year as 'Love's Labour's Lost,' and reprinted within the last ten years?

Paul daily wrongs me, yet he daily *swears*  
He wisheth me as well as to his soul:  
I know his drift; to damn that he nought *cares*,  
To please his body, &c.

Here, in 1598, "swears" was made to rhyme with *cares*, and even Mr. White is not likely to contend that *cares*, in Shakspeare's day, was pronounced *keers*. One proof like this is as good as a thousand; but let us also remind Mr. White of the subsequent couplet in the very play from which we have copied his uncalled for note:—

Thou for whom Jove would swear  
Juno but an Ethiop were.

Mr. White may truly allege that "were" was sometimes of old pronounced *weer*; but, as we could show by many instances, it was also constantly made to rhyme with such words as *bare*, *rare*, *fair*, *despair*, &c.; and to go no further than the little work we have above cited, we meet with "were" in a quadruplet, having the very same sound given to it as *dare*, *hair*, and even *swear*. It would be unfair to Mr. White (we do not suppose he would call it unfair) to blame him for not being very well read in our old poetry, seeing, as he states, that the books are not to be procured in America; but if he had only examined the plays he was editing, he would have found himself directly contradicted as to such words as "maidenhood" and "swear."

But leaving the corrected Folio of 1632 to fight its own battles, as it well may, we will

very succinctly show how loosely, not to say carelessly, Mr. White speaks regarding even the Folio of 1623, which he has taken as his groundwork, and which he professes (no doubt truly) to have studied most minutely. He argues in various places in favour of preserving "the old forms" of certain words, "because they are old forms," forgetting in his illogical mode of reasoning (though he often complains of others for being deficient in logic) that if that be taken for the rule, there is no word which was anciently misspelt, such as *vilde*, *swound*, *wracke*, &c., that ought not to be preserved: even *thrist*, *commend*, *beleve*, and such common words as *saide* or *doe* ought not to be abandoned. On this ground, Mr. White prints "murder" *murther*, observing, very authoritatively, that it was "the uniform orthography of Shakspeare's day" (Vol. II., p. 94). Supposing it were so, why are we to continue it? But was it so? Was *murder* "the uniform orthography of Shakspeare's day"? We will take Mr. White's favourite edition, the Folio of 1623, and we state, without fear of contradiction, that in the six earliest instances in which the word "murder" occurs in that volume, in no fewer than three it is spelt "murder" and not *murther*. "The uniform orthography of Shakspeare's day" was, therefore, not *murther*, and Mr. White ought to be aware that there was nothing like "uniform orthography" in our language until long after the Restoration, and that even in the reign of Anne spelling was by no means settled.

We should hardly have thought such points as these worth notice, if Mr. White, by his positive, not to call it dogmatical, mode of treating them had not made them prominent, and thus given to them an accidental importance. He is often vigorously emphatic upon trifles of no real consequence; and in many cases, where he is attempting to set everybody right, he is himself especially wrong. He is frequently acute, and always painstaking and industrious, but he is usually so anxious to arrive at general conclusions from insufficient premises, that he is seldom to be trusted, and here and there, as we have shown, commits himself egregiously. An English editor could not have produced some of Mr. White's notes without exposing himself to observation, if not to ridicule; and Mr. White is now and then so far behind a due knowledge of his subject that he attributes to very recent authorities what was well known and much observed upon in England nearly twenty years ago (Vol. v. p. 127).

In one respect he has written with a good purpose: he found that American criticism was disposed to run riot upon Shakspeare and his text, in consequence mainly of the many shapes in which emendations from one peculiar source were most favourably received: he saw that edition after edition appeared too sweepingly adopting those emendations; and he seems to have resolved, at the cost of much labour and a good deal of accuracy, to resist the further progress of innovation. Consequently, he has produced an edition of Shakspeare in which, with much that is good, not a few exploded errors are perpetuated, and in which commonplace criticism, and a style of remark more than half a century old, occupies the space of original observation. His notes are appended to the plays, which, as we said, are beautifully printed; and if Mr. White had, among other peculiarities, but paged the text and his comment separately, it would have enabled purchasers to bind up fine specimens of American typography apart from the other matter. We do not mean to assert that the other matter is not of consider-

able value in some points of view, and in the part of the world for which the work is designed; but we think, on the whole, that Mr. White has over-estimated his means and mistaken his method.

*Zwingli; or, the Rise of the Reformation in Switzerland. A Life of the Reformer, with some Notices of his Time and Contemporaries.* By R. Christoffel. Translated from the German by J. Cochran, Esq. (Edinburgh, Clark; London, Hamilton & Co.)

ONLY last spring [Athen. No. 1543] we were reviewing Mr. Porter's translation of the German *Life of Zwingli*, by Hottinger; and now we have before us another *Life of the Reformer*, rendered into English by another translator. In the review alluded to we noticed the courage and courtesy, the wit, learning, and consistency of the great Swiss, who was busy with reform when Luther was yet weighing and doubting. We illustrated, by extract, the character, the tolerant spirit, and the turn of mind, of this pride of the Swiss Cantons, who fell at Cappel ere yet the weight of many years was on him, and whose name will ever appear as having fought gloriously in the van, a true Reformer of the eve, and not of the morrow.

Of the present work, for which we can hardly think the public has made any call, it is only necessary for us to say that it is as carefully executed as Hottinger's, but is in nowise superior. We may, perhaps, make one exception, which has regard to the arrangement of the work. It is in a certain sense autobiographical, Zwingli himself being made to speak as often as possible, through his correspondence. Our readers may remember how happily this plan was carried out in Hannah's 'Life of Chalmers.' If the pastor of the reformed Swiss church at Wintersingen, Mr. Christoffel, has not succeeded as felicitously, he has at least accomplished a useful, sober volume, which would have been none the worse had it been a little less lengthy. However, the book is one that will be acceptable to the wide world of readers who love useful and sober works; and from its pages we will make one or two extracts further illustrative of that indefatigable labourer (by the way, he always wrote and studied *standing*), little sleeper, and honest man who, duty performed, found relaxation both at his hearth and his club. Surely, here is "A day well spent."

"If we enter his house, we shall find the Reformer simply dressed in the wide canon's coat, with the priest's hat, or 'Barette,' on his head, his countenance beaming with a cheerfulness disclosing the open soul and manly courage of the Christian hero, ever affable to all who had a request to make of him, sometimes bursting out into indignation, if his straightforward soul lighted on hypocrisy, obstinacy, or unreasonableness. But the clouds of anger are soon dispersed by the ray of heavenly truth penetrating them with the recollection, 'We all err in many respects.' As to his fare, he is simple, preferring above everything else the milk-diet, to which, in his youth, he had been accustomed in his native mountains. The society of his wife, the education of his children, conversation and intellectual intercourse with his friends, and last of all, music, in which he exercises himself with all the passion and application of an artist; these are his pleasures. Upon this man, so simple in his domestic relations, so robust in health, both of body and mind, there rests a load of labours and business under which every one else must have succumbed, but of which, by his extraordinary talents, and a wise division of time, he ever discharges himself in a cheerful spirit. The early hours of morning he devotes specially to prayer and the study of the Scriptures, till the hour arrives which summons him into the church to

preach, or to give 'The Prophesying,' or into the Professorial Hall, to deliver an exegesis from the Old and New Testaments alternately. At eleven he dines. After dinner, he converses with his family, receives visits, or goes a-walking till two. The afternoon is often devoted to the study of the noble works of Grecian or Roman literature, and not till after supper does he again grant himself a short respite from labour, either in the circle of his family or of his friends. Sometimes he sups in those mediæval society-houses, or guild-rooms, as they still exist in many of the Swiss towns, in the company of his colleagues, the members of the Council, and other respectable and enlightened friends of evangelical truth. The later hours of evening, and even a part of the night itself, he employs in writing his many letters. If business is pressing, he can dispense with his night's rest (during the Disputation at Baden, for six weeks together), but otherwise he could take the necessary quantum of sleep, as Bullinger faithfully informs us. It was only by such a careful distribution and economy of his time, that with all his fine gifts of intellect, and with the advantage of an iron constitution, he was able to master the overwhelming amount of business which the Reformation laid upon him, and to accomplish his great work. It was often, indeed, a subject of lamentation to him that, owing to the pressure of business, he was unable to bestow upon the works he published the requisite elaboration and polish."

This busy man found leisure enough to learn to play on every musical instrument then known, and Mr. Christoffel goes so far as to give an opinion, "for the first time expressed," that he founded "the fine quartette for sacred music":

"A select circle of friends of vocal and instrumental music placed themselves under the skilful leadership of Zwingli, for the organization of musical parties at each others' houses. Out of these highly agreeable musical entertainments there sprang, as citizens and peasants readily took their domestic habits at this great period from their venerated pastor, the fine quartette for sacred music,—which became general in the cottages of reformed Switzerland, and which was afterwards transplanted into the Church. Zwingli and his friends may, therefore, on good grounds, be regarded as the founders, as well of those evening musical entertainments, still, at least in winter, so common in reformed Switzerland, and which are attended with such beneficial effects, as of the fine quartette in sacred music."

As a sample of his toleration and his hospitality, we will cite the passage which speaks of the refugees to whom he opened his house. Some of them little merited such kindness,—Ulrich of Wirtemberg, for instance, was a wretched liar, adulterer, and murderer; but Zwingli helped to make a "man" of him. In John von Lasky, our readers will recognize the Pole who afterwards found a home and temporary ministerial occupation in England.—

"What a piebald host of men from the various countries of Europe, have received liberal supplies for the soul and the body, in the simple house of the parish priest at the Great Minster. Ulrich Duke of Wirtemberg, expelled from his country, and sojourning for a time in Zurich, was one of Zwingli's regular hearers, and a guest at his board. Under the Reformer's wholesome influence, the worldling gradually freed himself from the snares of youthful levity to which he owed his misfortunes and his banishment, and ripening into a more serious and manly character, became worthier of the better fortunes which his reformation afterwards gained for him. Hither, too, must his bitterest enemy, Ulrich von Hutten, direct his flight, who had effected by the power of his writings the Duke's fall, to find from Zwingli, as already mentioned, the most magnanimous support and aid in his hour of trial, so that his soul lived again with the best hopes for the friends of truth. Hither, too, the young Polish noble, John von Lasky, arrayed in the rich and picturesque costume of the nobles of his country, directed his footsteps, while the bare-

foot monk, Lambert of Avignon, was to be seen travelling the same road, in the grey gown of his order. Here the cool-headed Dutchmen, Rhodius and Sagan, met the fiery Italians, who, from love to the truth, were prepared to exchange their beautiful fatherland for a new home under a raw northern sky. Here Anemundus Coctus, the nobleman, glowing with the love of evangelical truth from Dauphiny, sought counsel as to how the truth might be rendered triumphant in France. Hither, too, the poor witness of the truth, Hans Raebmann, who was blinded in both eyes by the orders of the Earl of Sulz, in Klettgau, was led to Zwingli, the friend of all the afflicted, for consolation and aid. Hans Raebmann was a native of Thurgau, but brought up in Waldshut, and appointed pastor at Klettgau. Becoming suspected to the nobility of the place as a friend of the Reformation, he had his two eyes burned out by a spoon-like instrument, made red-hot, at the command of Count Rudolf, of Sulz, in the castle of Kuessenberg, after the suppression of the peasant-insurrection, and in this state he was sent, along with two others, who had their fingers cut off, to Waldshut. On the taking of this town he was marched out of the gate to the sound of the drums, and pipes, as an object of general mockery. Thus he came to Zurich. In Lusingen his memory still lives in the name of a bridge, which was built under his direction over the Toess, and which is called, 'The Blindman's Bridge.' By Zwingli's influence, the cruelly maltreated minister of the Gospel was elected pastor of Lufingen, where, for thirty years, he laboured with blessing, and was afterwards appointed pastor in the hospital of Zurich."

With these specimens our readers may have a fair idea of the volume. Of its hero, it appears to us that one of his great characteristics was fearlessness, a disinclination to accept, unquestioned, as divine what only appeared to be so, and a freedom in his treatment of what had been considered sacred subjects, which probably arose from his doubt as to whether they were so sacred as the old exponents of them had maintained. But in this last respect, he was simply acting as Saint Bernard once did. Zwinger tells the story, in his Common-Place Book, and it is substantially to this effect. The Saint was seated reading beneath the image of the Virgin in the Church at Spire. He happened to read aloud the words "O dulcis, O clemens, O pia mater Maria!" upon which the image graciously returned the salute, with a "Salve, Bernarde!" The latter, however, muttered to himself, "I marvel in this real, or cometh it of the Devil?" And in his wisdom he took the safe and middle path, and, looking at the figure of the Virgin, calmly observed:—"You seem to be unaware that St. Paul has expressly said that women are not to be talkative in churches!" Something of Bernard's wit was to be found in Huldreich Zwingli.

*Report on the Imperial Library*—[Rapport présenté à S. Exc. le Ministre de l'Instruction Publique et des Cultes, par M. P. Mérimée, Sénateur, au nom de la Commission chargée d'examiner les Modifications à introduire dans l'organisation de la Bibliothèque Impériale]. (Paris.)

A reform has recently been attempted in France the extent of which will be understood but by few; if carried out, however, it will not be the least important nor the most easy of the many improvements effected by the present Emperor. The necessity for a radical reform in the organization and management of the Imperial Library of Paris has long been felt and openly acknowledged, and efforts have been made from time to time to accomplish it,—but private as well as public interests were concerned, and all attempts at reformation have hitherto proved futile.

By order of the Emperor, a Commission of Inquiry was appointed to examine into the condition of the Library, and ascertain what improvements might be introduced into it. The following eminent men were selected to carry out the objects of the Commission:—M. Prosper Mérimée, President, General Allard, Vice-President, and MM. Lelut, Marchand, Chaix d'Est-Ange, Lascoux, Pelletier, De Laborde, De Longperier, De Saulcy, and G. Rowland. It appears from the Report of the President that the Commissioners have discharged their delicate and onerous duties with a skill, intelligence and ability which reflect the greatest honour and credit upon themselves, and may, it is to be hoped, be productive of beneficial results to the institution concerned. The great obstacle to reform is thus alluded to in the opening paragraph of the Report of M. Mérimée,—a Report which is drawn up with all the ability the reputation of its author would lead us to anticipate.—"All the Commissions instituted either to propose or to examine schemes for a re-organization of the Imperial Library have experienced a natural anxiety, and from which we have not been exempt. The improvements and reforms which appear to be the most desirable almost always raise a personal question, and we hesitate to propose a useful measure when we reflect upon the influence it may have upon the position of men estimable by their character and learning." In other words—there are two classes of persons on the establishment of the library, viz., those who receive salaries, for which they give their services in exchange, and those who receive salaries confessedly too low for their position, and for which they consequently render in exchange little or no service whatever, their time being occupied with the duties of the two or three other posts they are allowed to hold. In order to prevent the exercise of any adverse influence by these pluralists, the Minister of Public Instruction proposes to maintain for a time the existing "positions acquises," the *superfétation de conservateurs et de conservateurs-adjoints*, so that the full reform proposed will only take effect by the gradual extinction of these superfluous offices.

The *Moniteur* of the 20th of July last contains the Report of the Commission, the Report of the Minister of Public Instruction thereon, and the Imperial decree by which the Library is re-organized in its departments and administration. The Report of the Commissioners touches upon the unsatisfactory state of the Library only, so far as may be necessary to justify the alterations suggested, but these very suggestions show how much room there is for amendment. It is divided into seventeen sections,—viz., 1. Division of the library into departments; 2. Administration; 3. Persons employed; 4. Vacations; 5. Public service; 6. Lending; 7. Hours of attendance; 8. Acquisitions; 9. Binding; 10. Catalogue of printed books; 11. Catalogue of manuscripts; 12. Catalogue of maps and plans; 13. Catalogue of the cabinet of medals; 14. Dépôt Legal; 15. Government (*Commission de Surveillance*); 16. Reconstruction and enlargement of the building; 17. Improvements to be introduced into the details. The Commissioners, it is clear, understood the work that was before them. The first division of their Report discusses a question which is just now occupying attention in our own country,—the division of their great national literary institution. Without entering into questions of detail, which are the less necessary inasmuch as the decree of the Emperor settles the definite arrangement of the institution, we may observe that the Commissioners insist upon the principle of a connexion be-



tween the branches of knowledge to be represented therein. This is the principle contended for by those who advocate the removal from the British Museum of the objects of natural history; and we shall see hereafter that the departments into which the Imperial Library are divided by the recent decree are precisely the same as would exist in the British Museum if the Natural History were separated from it. The second section proposes a fundamental change in the management of the institution. Hitherto the Government has rested, in fact, with the heads of departments, who form what is called the *Conservatoire*: the details of police, surveillance, and division of labour in each department, being left exclusively to the head of that department. The Committee, or *Conservatoire*, naturally supports the decisions of each of its members, and the power of the Administrator-General is all but nominal. The Report, after showing the unsatisfactory working of this machinery, recommends that the administration should be concentrated in the hands of one chief officer, with the title of Director, who, subject to the control of the Minister of Public Instruction, should possess the initiative of all measures required for the good of the service, the *conservateurs* being consulted on all points concerning their particular departments.

Section 3. discusses a system which has pressed like an incubus upon the institution, and rendered all healthy progress impossible. It states:—

In France the functions of Conservator have long devolved upon men who have made for themselves a name by their literary labours. In giving a modest post to a literary or scientific man, whose life has been spent in researches unremunerative in point of fortune, the Government has in general thought only of procuring for him books and leisure for his studies. It has believed that it has been doing an act of justice and rewarding merit. Far be it from us to blame the recompense; only we would take the liberty to remark, that without being proportioned to the merit of him who is the object of it, this recompense does not always turn out to the advantage of the public. A person may be the author of excellent works, and not possess the qualities of a librarian. Activity, method, a certain passion for books, a well-exercised memory, habits of order,—these, in our eyes, are the chief qualifications for the post of Conservator. \* \* Can we require from a *savant* enjoying a European reputation that assiduity which is the duty and the taste of a *bibliophile*? In requiring it we should feel that we were claiming from him the time which he would employ on important works, and should almost blush to ask him to class books and superintend the preparation of a catalogue.

We have transcribed this passage entire because the principle it enunciates cannot be too strongly insisted upon. The office of a librarian is one more of labour than of literary ease. It is his duty to collect the stores of knowledge of which the man of science or of letters makes use; his life is one of self-denial and comparative obscurity,—he sighs and exclaims "*sic vos non vobis*" as he heaps up food he has not leisure to taste, and constructs the ladder by which other men climb up to fame. The successful writer or lecturer, on the other hand, stands prominently before the public, which cannot know how far the silent labours of the librarian have contributed to the instruction or pleasure it is receiving. Hitherto the librarians of the *Bibliothèque Impériale*, availing themselves of the licence permitted them, have preferred the more pleasing incense of public fame to the secret satisfaction to be derived from the sense of having done their duty. It is not the less true, however, that this fame can only be won by the utter neglect of their duties as librarians, whatever their posi-

tion may be, whether keepers of departments or in the subordinate ranks. The remedy suggested in the Report is, that the tenure of an office in the *Bibliothèque Impériale* should be incompatible with the exercise of any other functions.

Section 5 recommends that two reading-rooms should be provided, one with a library of about 25,000 volumes of a useful nature, to which the admission should be free as at present, but the readers in which should not be at liberty to ask for books from the other part of the library; the other, of a more special character, the visitors to which should come provided with a proper authorization. It is strongly recommended that visitors to the select reading-room should be allowed to have there, not only printed books, but manuscripts, maps, and charts—a privilege not hitherto allowed.

Section 8 shows a melancholy state of things with respect to the funds for purchases. The whole amount is only 2,422*l.* divided among the several departments in the following sums:—1,237*l.* for the department of printed books (of which 172*l.* are for subscriptions to foreign periodicals, and 465*l.* for general purchases, the rest being expended for binding, &c.); 509*l.* for manuscripts; 88*l.* for maps and charts; and 588*l.* for the coins and medals. We cannot enter here into the question of special grants which may be obtained by any favoured head of a department.

Section 10 discusses the most difficult question of the whole, that of the arrangement of the Library and the Catalogue. As it draws a comparison, in this section, between the course followed in France and that in England upon this question, it may be well to guard against a possible misapprehension. The Report states very truly, that the conclusions adopted in the two countries, after similar inquiries, have been diametrically opposite: a Classified Catalogue being preferred in France, while in England the preference was given to an Alphabetical Catalogue. But the Report goes on to say that, while the Commissioners abstained from constituting themselves judges of the merits of the two systems, they could not but observe on oneside (that of France) an aspiration after perfection which takes account neither of time nor difficulties; and on the other, a practical spirit which seizes with eagerness the most ready means of arriving at a useful result. We accept, with all due acknowledgments, the testimony to our practical spirit; but are not so ready to admit the natural inference to be drawn from this language, viz., that the system adopted by France, if carried out, would have been the most perfect. That system is most perfect which is best adapted to the object in view: the first essential in a catalogue is the correctness of its titles—the manner in which they are to be arranged comes second. We feel justified in contending that the aspiration towards perfection is as ardent on the side of England as of France. And if the practical spirit be greater the advantage is decidedly on our side. The true position is this,—the National Library of England (we speak now of printed books) has always had catalogues of its collections, but not a catalogue, and twenty years have been spent in making these several catalogues one catalogue; while the published evidence will show that in England time and difficulties have been no more regarded than they have been in France. In France, on the other hand, of a very large portion of its contents the National Library has never had even lists or inventories, and in all probability never would have had, but for the earnest, able, and intelligent men who have at length taken the pains to

ascertain the seat of the evil, and have had the courage to speak the truth. After entering into discussions, which it would be useless to notice here, the Commissioners conclude this portion of their task by recommending that the printing of the catalogue already commenced should cease, and that a manuscript catalogue should be prepared of the very many thousands of books which at the present moment are neither catalogued nor arranged on the shelves.

Sections 11, 12 and 13 show the state of the catalogues of the manuscripts, maps and charts, and coins—some in a better state than the others, but none completed. From Section 14 it appears that the law concerning the *Dépôt Legal* does not work so well in France as our own law (which, by-the-by, might be improved) works in England. The Report, after specifying the imperfect manner in which the law operates, states, "in short, the Imperial Library receives by the *Dépôt Legal* hardly any other copies than those of which the publisher cannot otherwise get rid." Section 15 suggests the appointment of a committee of surveillance similar to the Trust of the British Museum. Section 17 is so flattering to our national vanity that we copy it almost entire:—

M. Labrousse has studied at London the very remarkable construction of the Reading-Room of the British Museum, and the new buildings which surround it. We are assured that all the important arrangements applicable to the Imperial Library will be carefully reproduced or improved upon by him. But it is not merely on account of its ingenious system of construction that the English library deserves a careful examination. Its practical and perfect appliances for all branches of the service appear to us equally to merit the most serious attention, and we are of opinion that most of them might be usefully imported into France. . . . We are persuaded that a journey to the British Museum would give even the functionaries of the Imperial Library new ideas, and would teach them the full value of skilful method followed out through all the details from the highest to the lowest. In a vast machine there is no detail, however small, which does not possess its importance,—there is no improvement, however minute, which may not produce great results. The learned Mr. Panizzi, to whom the Library of the British Museum owes its excellent organization, by reducing the vacant spaces between the shelves and the books, has made room for 60,000 additional volumes.

The Report of the Minister of Public Instruction comprises an able *résumé* of that of M. Mérimée; of which it adopts some of the more important suggestions, as appears from the following articles of the Imperial decree—viz.:—

1. The administration and the direction of the Imperial Library, and of all its departments, are committed to the charge of an "*Administrateur Général*," subject to the authority of our Minister of Public Instruction.
2. The *Administrateur Général* is nominated and removed by us at the instance of our Minister. He is bound to reside at the Imperial Library, and cannot absent himself without permission.
3. The Imperial Library is divided into four departments:—First, Printed Books, Maps, and Geographical Collections; secondly, Manuscripts, Charters, and Diplomas; thirdly, Medals, Gems, and Antiques; fourthly, Prints.
4. From the commencement of the year 1859 the Library shall be open throughout the year, with the exception of a fortnight at Easter.
5. From the 1st of October next the Library shall be open for six hours, instead of five as at present.
6. As soon as the state of the buildings now commenced at the Library will permit, two reading-rooms shall be opened in the Department of Printed Books: one for reading, the other for those admitted, for the purposes of study, by special permission.
7. For the service of the Imperial Library there

shall be in each department a *Conservateur-sous-Directeur*, and a *Conservateur-sous-Directeur-Adjoint*. But to the Department of Printed Books, Maps, and Geographical Collections there may be attached three *Conservateurs-Adjoints*. The staff shall consist also of *bibliothécaires, employés*, of the first, second, and third class, of supernumeraries and temporary assistants, of workmen and day labourers (*gagistes*), of a Treasurer, with the rank of a *bibliothécaire*, of a Secretary of Direction and a clerk, with the respective ranks of *bibliothécaire* and *employé*.

8. The salaries shall be as follows:—*Administrateur Général*, 600*l.*; *Conservateurs-sous-Directeurs*, 400*l.*; *Conservateurs-sous-Directeurs-Adjoints*, 280*l.*; *bibliothécaires*, 160*l.* to 200*l.*; *employés*, first class, 128*l.* to 144*l.*; *employés*, second class, 100*l.* to 120*l.*; *employés*, third class, 76*l.* to 96*l.*; supernumeraries, 72*l.*; temporary assistants (*auxiliaires*), 52*l.* to 72*l.*; foreman of the attendants, 60*l.*; attendants (*hommes de service*), 44*l.* to 48*l.*; female *concierges* and servants, 20*l.*; binders attached to the workshop on the premises, 52*l.* to 60*l.*; female binders for the same, 32*l.* to 36*l.*; pasters for the prints, 44*l.* to 48*l.*.

9. The *Conservateurs-sous-Directeurs* and *Conservateurs-sous-Directeurs-Adjoints* shall be appointed and removed by us at the suggestion of our Minister of Public Instruction. The *bibliothécaires, employés*, supernumeraries and temporary assistants shall be appointed and removed by our Minister. The nomination and removal of the day labourers shall be made by our Minister, on the report of the *Administrateur Général*.

10. In future no one shall be engaged as *employé* in the Library who does not hold the diploma of *Bachelier-ès-Lettres* or *Bachelier-ès-Sciences*. This qualification, however, shall not be required for supernumeraries at present engaged, or for temporary assistants now occupied on the work of the Catalogue.

11. No one shall be appointed to be an *employé* unless he has been one year, at the least, a supernumerary, or has spent three years in some public office. This regulation shall not extend to persons engaged as Treasurer, Secretary of Direction, or clerk. Every *employé* shall take rank from the day of his nomination in the third and last class. No one shall be promoted to a superior class unless he shall reckon at least two years' service in that in which he actually is. The same rule shall apply to the promotion of *employés* of the first class to the rank of *bibliothécaires*.

12. No functionary to be appointed in future shall hold any other office with that which he may fill at the Imperial Library.

13. The *Conservateurs-sous-Directeurs*, and the *Conservateurs* at present in office, shall form a Committee of Consultation, which the *Administrateur Général* shall call together once every month.

14. The staff of *Conservateurs* and *Conservateurs-Adjoints* at present in office at the Imperial Library, shall be reduced to the proportions regulated by this decree only as the offices become extinct by death, or by compensation on retirement. Consequently, the present *Conservateurs* and *Conservateurs-Adjoints* will continue to exercise their functions, with the same titles and remuneration as heretofore.

15. A general inventory of all the Collections of the Imperial Library shall be commenced forthwith.

16. Our Minister of Public Instruction shall provide, by a special regulation, for all the details of the internal service of the Library.

If this decree be carried out in a proper spirit, the Bibliothèque Impériale will in course of time acquire a vitality it has never yet known. The Commissioners, as we have before said, have done their duty; they have sought information from every quarter from which it could be obtained; and a very striking feature in the Report of M. Mérimée is the frequent allusion to the arrangements in the Library of the British Museum, and the strong recommendation that they should be carefully examined. The Minister, by his Report, and the Emperor, by his crowning decree, have shown equal

anxiety to promote the good cause. Still we cannot disguise our fears that the day of regeneration for the Bibliothèque Impériale may not yet have arrived. Its main hope is in the individual firmness and continued activity of the members of the late Commission, whose social position is too high and whose influence is too great not to command the attention to which they are entitled. One thing is certain, such a combination of favourable circumstances will hardly occur again; and if the Library be not rescued now, its situation—we had almost said, its degradation—will be lower than ever. It will, indeed, be deeply to be deplored should this, the oldest, the richest, and the largest library in the world, be allowed to continue comparatively useless. We cannot believe that a country which claims the first rank in civilization will allow so powerful an engine as its public library to lie in ruins, or that a people so eager for progress will not arouse themselves and at once remove this great reproach.

#### NEW NOVELS.

*Sylvan Holt's Daughter*. By Holme Lee. 3 vols. (Smith, Elder & Co.)—Sylvan Holt's daughter is a fascinating young woman, with whom we recommend our readers to make acquaintance for themselves. This work is, we think, the best proportioned and best sustained story the author has yet written. Sylvan Holt is a well-drawn character, his story touched in with skill, and the interest created for him strong. Mrs. Hamilton, the early love of Col. Fielding, is managed with much delicacy, and is very true to nature. There are touches in the episode which indicate that the author has not yet put forth all the power she possesses. The story, however, lags occasionally,—it has too little *go* in it; the author dawdles over conversations and descriptions till at times the interest of the tale nearly stagnates. It appears to us as though the author changed the design of the story as she went along, and there are some expressions and a few inconsistencies which might have been easily rectified, but which annoy the reader as they stand by reminding him of the machinery which he would gladly ignore, and be allowed to believe what he is reading in peace. The descriptions are elaborate, but too numerous and too long; they do not convey any emotion nor any vivid presentment to the reader, which is the only virtue that can justify a description. The change of heart in Margaret towards her mother is not well indicated,—it is done with a vacillating hand, as though the author were scarcely determined in her own mind. Nevertheless, throughout the book there is evidence of great care and painstaking. It is well and solidly written. There is nothing slight or superficial. The author has evidently wished to do her best, and she has succeeded in writing a novel that is well worth reading, and which possesses the cardinal virtue of being extremely interesting.

*Checkmate: a Tale*. (Bentley).—'Checkmate' is a singularly foolish story:—either the author possesses no knowledge of life and character, or he has not been at the pains to bring it into use. The characters are so many wooden puppets, moved by the whim of the author, without any attempt at life or likelihood. What the purport of the story may be we cannot tell,—the game and the checkmate is equally beyond our skill. The heroine, an only daughter, and a beauty and an heiress, is in imminent danger from an incomprehensibly foolish father, who wants to marry her to a dissipated dandy, who is also a blackleg—a blackguard convicted of loaded dice and cheating at cards, whose character he might have known for asking. Miss Lucy escapes from this Scylla only to be in more danger from the Charybdis of a false female friend, who, professing "to love her like a mother," to be her Mentor, guide, philosopher, and friend, frustrates the suit of the designing dandy, only to throw her in the way of her own brother, an equally bad man, but a much greater fool,—a young guardsman, who, rising on a dull November

morning at one o'clock, proceeds to adorn himself in gorgeous array, full regimentals, and no end of jewelry, and "arranging his sash and sword-knot, swaggered down stairs to breakfast with his sabre clashing against the ballusters" preparatory to taking a drive, but his sister (the heroine's friend) both betrays her trust and deserts his interests, and on a melo-dramatic threat from the bad hero that he will fight a duel with her brother and shoot him, promises to tell any number of lies on his behalf, and to use all her influence to get her innocent young friend to marry a man who would have been a bad companion at the hulks for the convicts in his vicinity. The author seems quite unconscious that there is anything startling in this, or contrary to integrity, for he dismisses the lady at the end of the book with bland complacency and high testimonials. The young lady escapes all snares, but breaks her father's heart by going into a convent. The bad hero is converted by means of a brain fever, and becomes such a model of virtue and benevolence as never was seen, his crowning grace being that he shuns society and never marries. The only intention or object we can discern in this story, which is not even amusing though written with great pretence, is—Happy the young heiresses who enter a convent and give up the world.

*Sham! a Novel written in Earnest*, by Hain Friswell (Blagney & Fryer), is a book of good intentions and rather weak effects. The story promises much, but performs little; the ability displayed is of a creditable quality, does not lack vigour, but is rather characterized by flippancy than spirit. As, for instance, "Truth, whose very existence the Honourable Governor, P. Pilatus, of Judea, once questioned in a notably wise manner, has had the misfortune to be painted with a very stern figure-head." Again, "When the pot boils—I do not know whether Cicero made this observation, but he ought to have done so—the scum rises." The volume is marred by such evidences of bad taste; but there is good stuff enough in the book to warrant us in believing that, with study, discipline, and strong self-control, the author may achieve something infinitely more worthy of his public than this 'Sham!'

*Shreds and Patches; or, Pathos and Bathos*. By Jane Kennedy. (Kent & Co.)—Miss Kennedy appears in the character of a suggestive reformer. She has written a number of sketches, the reading of which, she hopes, may induce authors of great powers "to approximate their fictions to the common realities of everyday life." She has, she says, broken up "a few of the stones that obstruct the pathway of the less grandiloquent style of literature." All this is done in an exceedingly simple story, in the course of which Jane Kennedy takes hold of editors by the ears and reads them a lecture, by which it is to be hoped those awful individuals may profit. The pathos of the story is in certain passages of simplicity, and in the love incidents. In the issue of the latter lies a fair dose of the bathos:—Sir Everard Hamilton weds Lady Bertha Fitz Douglas, and Lord Fitz Douglas marries Lady Mabell Spencer. Of the former couple, we are told that "never, when the health of both permitted, did he omit to accompany her to the house of prayer, every Sunday morning and afternoon." Touching the festivities at the nuptials, we are informed that "Every poor person had a pair of shoes and two pairs of stockings and a pocket handkerchief!"—a union of pathos and bathos which reminds us of the famous song in 'Les Cuisiniers':—

Guernadier, puisque tu quittes  
Ta Fanchon, ta bonn' amie,—  
Tiens, voilà cinq chemises,  
Quatre mouchoirs,  
Un pair de bas.  
Sois moi toujours constant, joyeux, fidèle,  
Je ne t'oublierai jamais.

#### OUR LIBRARY TABLE.

*Sappho: a Tragedy, in Five Acts, after the German of Franz Grillparzer*. By Edda Middleton. (New York, Appleton & Co.)—This is a book not to be opened without apprehension. It is of a tragic proportion, that is to say, the pages are royal octavo, dazzling deserts of paper with little oases of print, vast margins sometimes including not more



than fifty words; but then those words are Sapphic, and so is the portrait frontispiece, the most alarming thing in the volume. Here, the Lesbian appears, in the likeness of a blonde modern beauty—as if we must be civil to her—with arm, shoulder, and bosom snowy, plump, malformed and naked, hair rolled back in Champs-Élysées fashion, a lyre of conventional form, and a cloud of drapery blown back by the wind. To all appearance 'Sappho' is dancing off a rock into the sea, having "got herself up" very prettily for the occasion; but the artist has been cruel to her mouth, to her chin, to her ears,—which, we will hope, were not so monstrous as he draws them—and such other of her graces as—the free Lesbian costume permitting—resemble the "lips of loveliness" in the Anacreontic ode, "painted like Persuasion's, provoking a kiss," from Phæon or the Zephyrus. As to the tragedy itself, it was originally written by Franz Grillparzer, who, born in 1790, is supposed to be still living at Vienna in an official capacity. Among his plays 'Sappho,' produced in 1818, was perhaps the most successful, so far as German criticism was concerned. Lord Byron, however, said that Grillparzer "was grand, antique, not so simple as the ancients, but very simple for a modern," and that his classical tragedy was "superb and sublime." So that, with the American rage for transmutation and free rendering, it is not impossible that we may read in future advertisements:—'Sappho: a tragedy.' By Edda Middleton.—'Superb and Sublime, Byron. New York, Appleton & Co.'—But Edda Middleton explains the extent of her own responsibility. "So far as regards the present translation, I have (of course) the usual amount of apology to tender to the reader. I admit in *limine* that it is a free translation, for I conceive any other precisely similar to attempting to make a Choctaw talk English and Choctaw at the same time. Under the mask of this confession, I hope to be spared a very large amount of scholarly criticism. It was made when I was younger, and when, in fact, I knew more German than I do now. I can safely say the same of my Latin and Greek—for all have grown dusty beneath the withering influence of worldly cares and private griefs; nor could I summon up courage again to plunge into philological studies." So now, in the light of Byron's eulogy and "under the mask" of Edda Middleton's confession, it may be inferred what manner of book is this 'Sappho, a tragedy, in five acts, after the German of Franz Grillparzer,' by Edda Middleton.

*Principles of Social and Political Economy.* By William Atkinson. Vol. I. (Longman & Co.)—If a claim to notice could be founded upon mere bulk, we could not have dismissed this book in a brief paragraph. It is the first volume of a work which, when completed, must extend to about two thousand large octavo pages of pretty close type, or about twice the length of Mr. Stuart Mill's great work, and probably six or seven times the length of Mr. Senior's admirable treatise. Poor Mr. Atkinson, the author of all these words, is under the belief that he has discovered a great fundamental law of the science of Political Economy, which has hitherto entirely escaped all writers on the subject; and with this pleasing idea he marches triumphantly through his first volume, casting down all our old idols, and complacently trampling them into dust. Twenty years ago, we believe, he first put forth the germ of this supposed discovery, and time appears to have confirmed his faith. Free trade Mr. Atkinson proclaims to be a mistake, as being contrary to the "great law of proportions," which is the "fundamental law" of his system. This "law," as far as it is possible to understand the writer's vague and declamatory language, is a moral law, forbidding you to deal with any but your immediate neighbour. Productions lose a part, or the whole, of their value if in excess of the demand for them: therefore Mr. Atkinson thinks demand must not, in any case, be allowed to fall off. It is the duty of society to buy what has been produced for its use. Mr. Atkinson sees a sort of ideal compact between the man who devotes himself to the making of hats and his fellow-citizens,—a compact to wear all the hats which he has made, and all that he may continue to make. To buy hats, then, of the foreigner,

or even to become more economical in hats, and to spend the money saved in some other article, is, in Mr. Atkinson's view, highly reprehensible. He would have kept full-bottomed wigs, swords, and shoe-buckles in fashion to this hour rather than adopt the "immoral" course of ceasing to demand those articles. Such is the crude and silly notion which Mr. Atkinson cherishes as a precious truth, the discovery of which entitles him to smile with pity upon Adam Smith, Bentham, and Ricardo, and their numerous followers.

*The War Tiger; or, Adventures and Wonderful Fortunes of the Young Sea Chief and his Lad Chow: a Tale of the Conquest of China.* By William Dalton. (Grant & Farran).—Mr. Dalton has adopted an excellent plan for popularizing among boys and girls a knowledge of China. Though he has only a strange melo-dramatic story to tell of utterly incredible adventures, 'scapes, fights, and fortunes, he accompanies it with pleasant descriptions of a most picturesque country and people. Young readers may really learn a good deal from 'The War Tiger,' besides being amused by Mr. Dalton's way of conducting the young sea-chief and his lad Chow through their marvellous careers. No part of the world supplies more characteristic suggestions for a romantic narrative than China. It is barbaric, brilliant, vast, half-known, governed by a monstrous autocrat, and totally unlike any region which a juvenile reader is likely to have visited. With the aid, therefore, of Mr. H. S. Melville, whose illustrations are terrific, the general effect upon a schoolboy's imagination will certainly be fascinating.

*British Columbia, Emigration and our Colonies. Considered Practically, Socially, and Politically.* By W. Parker Snow. (Piper & Co.)—An author who advertises in an appendix twenty-six works from his own pen, published or about to be published, runs some risk of being suspected as a compiler, particularly when his subjects vary from the Exodus to hydrography, and from sacred literature to wind circuits. Mr. Snow is, or intends to be, the writer of six-and-twenty books or pamphlets, one entitled, 'The Death of Christ,' another, 'Remarks on Baffin's Bay,' and a third, 'Narrative of My Life and Wanderings.' It is true that he is a man of large experience, who has seen the world; but these battalions of literary announcements are likely to touch critics no less than general readers with apprehension. In the meanwhile, this little volume on the British Columbia territories and other matters is readable enough, being less dry in its composition than most handbooks, from the chatty and discursive style in which Mr. Snow indulges himself for the sake of his far-spreading reminiscences.

*The British Tariff for 1858-59.* (Baily Brothers.)—'The British Tariff,' as published by Baily Brothers, is an established institution. It is now published for the thirty-fourth time, with revisions brought up to the middle of October, under the scrupulous care of the editor, Mr. Edwin Beedell. It is common to say of a book that it is indispensable to every commercial man; but it is very rarely said with truth, as we say it of Mr. Beedell's volume.

*Peter Possum's Portfolio.* (Sydney, T. Clarke.)—In the land of gold, the author, a contributor to English and Australian periodicals, finds that his purse, like Falstaff's, "has long suffered an atrophy," and reprints some of his old effusions, adding thereto "a little matter,"—and hopes thereby to "escape from the pangs of detestable impecuniosity." The prose articles are rather spoiled by flippancy; but there is ability, above the average, in the practical pieces, particularly in the translations—or renderings into rhyme from prose translations—of foreign fugitive poetry.

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## A FRIEND OF MILTON.

AN original document, perhaps of little value when taken by itself, often enables us, if the document be placed in connexion with facts derived from other sources, to pierce

The dark backward and abysm of time, and obtain a view, it may be, through the smallest chink imaginable, but still, within a certain space, a bright, clear view, of men and things which have all gone to dust centuries ago. Washington Irving remarked, that it was something to have seen even the dust of Shakespeare. The lessons taught by such dust would be those of a kindly, generous wisdom, liberal as day, solemn but hopeful, and especially antagonistic to all

Rancour and pride, impatience and despotism. But the living glimpses given by documents are far more impressive than those to be acquired from the contemplation of any dust, however glorious. They present to us the sayings and doings, the feelings and expressions, of men and women in their very habits as they lived. Let us see what we can learn from a letter of a friend of Milton.

The son of the scrivener of Bread Street was sent, as we all know, after a period of private education, to drink still deeper draughts of classical learning at the school of St. Paul's. That noble establishment was then presided over by Alexander Gil, a sound and excellent scholar, and, if his published works be taken as proofs of his opinions and way of life, a pious and enlightened man. Milton's mind was of that class which forms its own opinions; but one cannot doubt that for much of his vast extent of acquired knowledge he was indebted to this able man. Gil's dust found a resting-place, in 1635, in the ante-chapel to the Mercers' Hall.

But Milton did more than imbibe learning at St. Paul's. Alexander Gil had several sons—three at the least. One of them was an usher in the school. In age he was Milton's senior by eleven years, and had already evidenced classical and poetical talent by the composition of occasional verses, written, as scholars then deemed scholarly, in clas-

sical languages and upon classical models. The death of Prince Henry and that of Queen Anne had aroused his muse and evidenced the bent of his talent. His youthful opinions in political matters were of the freest,—his style, and probably his conversation, was energetic and lively,—his temperament kindly and jovial, perhaps also, as has been said, wayward and flighty. Could there be better materials for youthful sympathy? Is it unreasonable to suppose that the early inclination of the great poet for Latin versification was derived as much from the friendship and example of Gil the son, as from the instruction of Gil the father? Subsequent circumstances evidenced that friendship; and it is no great stretch of imagination to suppose these two, on holidays,

Sometimes walking, not unseen,  
By hedge-row elms, on hillocks green,

and not merely observing the varied objects of rustic life so exquisitely thrown together in the verses which follow those I have just quoted—

While the ploughman near at hand  
Whistles o'er the furrowed land,  
And the milkmaid singeth blithe,  
And the mower whets his scythe,  
And every shepherd tells his tale  
Under the hawthorn in the dale—

but pouring into each other's minds the hopes and aspirations of opening life, whilst the younger imbibed from the elder a respect, if it were no more, for those acquirements in which the latter had already excelled, and which the former was so shortly afterwards to attempt.

Milton passed from St. Paul's to Cambridge, attached to Alexander Gil by the double chain of youthful admiration and personal regard. Whilst he was still at Cambridge, Gil wrote to another friend, perhaps a friend of Milton also, the following amusing letter, which at once lays open the very mind and character of the writer. It is addressed, "To my kind friend, Mr. Wm. Pickering, Master of Arts in Trinity College, Oxford."—

"Why, Don Pickering! what not a word, after so many promises on your part, and so much expectation on ours? As I am honest, I did make full account of a large voluminous letter, that should have furnished us with news enough for all those that had come in our way, on Tuesday, or yesterday at the farthest. But it seems, that you have been made so welcome since your return, (I will not say that you have been faces about), and so taken up, that your friends whom you left behind may reckon indeed of their host, but yet they may cough and go without. Well, Don, it shall scape thee twenty remembrances. I will not begin, nor pledge thy health when we are *nos inter nos*, not this month at least. What, a pox! Do you begin now, in your old days, to show your friends dog-tricks, and make them dance attendance, while you laugh in your sleeve at their longanimity and expectation?

"For your news, you may save it now. I know more than you can tell me. Only I prythee remember my service to Mr. Merick, and tell him I am heartily glad *quod mea cum vestris valuerunt vota*, and do gratulate unto him the good success of his forecasting, contriving, working, victorious, dangerous, killing, conquering, invincible, triumphant plot. But that the name of Prideaux should be more gracious than the name of Bodley, one having done so much good to the University, and the other so much mischief, this indeed is *Academiae nevus*. But the best is, that *Nugno* goes now upon his last quarter. Our carrier's wife, I hear, hath lately miscarried, 'twere an odd conceit if she should also misconceive. If there be any other news stirring we are apt to hear it. But, above all, I pray let me know how the sickness goes in Oxford, for we heard that there die still four or five every week of the sickness.

"Well, my host, even while I write I begin to qualify. Thou knowest I cannot be angry long, especially with thee, who, I know, do'st not care for it. St. George's feast was kept yesterday at Whitehall. My brother George preached last Sunday at Mr. Skinner's Church. Our friend Jack Woodford stands (like one of Baal's priests) halting between two opinions, whether he had best go out Master, or no. The Duke (as they say of him) *merbi comitialis laborat*: I would his business were

off or on, for he is like *Davus, perturbat omnia*. Digby is come up, and he hath somewhat to say. I wish him good audience. Remember me to our friends and confederates Mr. Vicepresident, Mr. Farndon, Mr. Marsh, small Andrew, Mr. Alecock, Mr. Fisher, Mr. Hobbs, &c. Oh, hold! I had almost forgotten Mr. Glemham, I pray remember me to him with beseeching respect, though he be regardless of me. The rebel Oliver, and Frog, may not be forgotten, nor Mr. Manciple, with his chamber-fellow, Jo. Butler. Finally, to any body that knows me, or I them, I give thee commission large enough to say, such a one remembers his love to you. So farewell my honest host; on Tuesday I shall expect your apology.

"Yours, upon your good behaviour,

"A. GIL.

"London, April 23, 1636.

"I say once again do not fail to let me know how the sickness is in Oxford."

Who is there that cannot now read the very heart and disposition of Alexander Gil? Such a letter needs no accompanying postage-stamps to enable the reader to return an exact description of Mr. Pickering's light-hearted correspondent. His conviviality; his propensity for punning and far-fetched witticisms, neither nice nor wise; his Scripture jokes, not over-becoming in a clergyman, are curiously indicative of the man. His good wishes for Digby—that is, the Earl of Bristol,—in his disputes with Buckingham, are a key to the whole of his political opinions. In all this there was a great deal that was unlike Milton, but which may nevertheless have been relished by him in a companion, and even in a friend. Contrasts often unite men the more strongly, where there is a foundation of personal esteem.

Gil's personal qualities soon bore most bitter fruit. Two years afterwards we find him in the Fleet and the Star Chamber, and grievously sentenced for a political libel. There are two accounts of the matter, and neither of them altogether to be depended upon. Aubrey tells us, on the authority of Davenant, that Chillingworth and Gil were correspondents, and that in one of his letters Gil alluded to the kings, James and Charles, as "the old fool and the young one." Chillingworth showed the letter to Laud, and *hinc illa lacryma*. This account contains some anachronisms, and is contradicted by that of Mede, who says, that Gil and one Grinkin, an Oxonian, a friend of his, were prosecuted together, for words uttered in "Trinity College cellar," and that Gil there said—"That our king was fitter to stand in a Cheapside shop, with an apron before him, and say 'What lack ye?' than to govern a kingdom." Other words are stated in allusion to Buckingham and Felton, that the Duke was gone to Hell to meet King James, and that Gil drank Felton's health, and regretted that he had deprived him of the honour of "that brave act." For such wild unbecoming expressions, which smack of the licence of a college cellar, and the free talking of an excited politician, Gil was sentenced to degradation from the Ministry and from his University degrees, to lose one ear in London and the other at Oxford, and to pay a fine of 2,000*l*. The degradation, it is said, was suffered, but the tears and prayers of his aged father to the king, seconded by Bishop Laud, "for his coat's sake and love to the father," obtained a mitigation of the fine and a remission of the corporal infliction.

The lesson was a severe one, and on such a character as Gil produced its designed effect. In 1632, he published a volume of his Latin poems. It is dedicated to the king, as an exalted patron of literature and the arts, and as a monument of the eternal gratitude of the lowest of his subjects. It contains a poem addressed to Laud, in which his great public cares are commemorated. One poem alludes to the writer's imprisonment in the Fleet, and two are addressed to a curious acquaintance made there with a Mr. Cartmel, a person of gigantic stature. The volume is ushered in by various commendatory poems by May, Vaughan, and others. Milton did not contribute in that way, but wrote his old friend a laudatory Latin letter on the publication, which is printed in Milton's works.

In 1635 Gil succeeded his father at St. Paul's School, and next year procured the degree of D.D. He held the school only five years, but was allowed a retiring pension of 25*l*., with which he set up a private school in Aldersgate Street, where, of course, he was Milton's neighbour. It has been suggested that he was compelled to retire from St. Paul's on account of his severity as a master. His pension is rather at variance with this notion; and the fact that his death followed at the end of two years, seems rather to point to ill health.

Milton's letters to him furnish subject for comment, but it belongs rather to the biography of the poet than to a brief note like this, in illustration of a single letter of one of his friends. B.

#### FOREIGN CORRESPONDENCE.

Florence, Nov. 1858.

It is not many days since I saw Tuscany chased in an English review article among the *progressive States of Europe*. Of moral and intellectual progress, there is far too little here to entitle us to a place in any such category. Small, indeed, is the leaven of our thinking and working minds lying *perdu* in the huge mass of poccocurantism and retrogradism which spreads above and below them. To the literary men of Rome, Naples, and the Modenese indeed our intellectual position may naturally appear as royally grand as the French adage proclaims that of the one-eyed man to be among the blind. But to show that our state is not over-gracious compared with that of the Transalpine world, we need only remember the pitiful amount of money yearly expended on public instruction in Tuscany, about 500,000 francs; and the seven millions and a half of francs annually lavished on that plaything, and worse than plaything for a state like this, a standing army of 16,000 men, with an entire population of about two millions!

For this baneful military mania, which seems to grow upon our rulers, instead of diminishing, the statesmen of Vienna could doubtless give deeper and more cogent reasons than lie on the surface of things, although the Grand-Ducal "*Folly*" sent *son Autrichien* in every minutest detail of drill and discipline. But to all appearance the very marrow of the Tuscan agricultural population is sucked out by the dreaded conscription laws, for no earthly purpose but to have a long line of indifferent troops prancing and drumming at the tail of the tedious yearly procession of Corpus Domini, every recurrence of which is said to count for a campaign (especially when performed, as it often is, under a pelting shower) in the annals of the Tuscan soldiery.

In that phase of material progress, however, which consists in restoring and beautifying our noble old capital, we can by no means be said to have been backward of late. The *Comunità* (*anglice*, Corporation) of the city is carrying out as judiciously as unsparingly a system of extensive improvements, for which the needful funds are obtained by the imposition of what we should call assessed taxes upon the Florentine householders. It might be said, indeed, by some almost fossil Tuscan conservative, that we primarily owe our beautifications to the goodwill and forbearance of the Government, which has the right, if so minded, to claim the greatest part or the whole of the sums collected by the *Comunità*; but such negative praise detracts little, if at all, from that due to the Gonfaloniero and his council board, if such a name can be fitly bestowed on it in classic Etruria, where bronze or marble of course takes the place of northern oak even in metaphor.

First on our list of improvements comes the new Lung' Arno, a continuation of the beautiful river-quay, which formerly ended at the Ponte alla Carraja, and now extends its long lines of lamps, and broad trottoirs lined with stately new houses, or old ones newly faced, as far as the shady green cascade drives, and the new projected gate in the city walls. The present sweep of the Lung' Arno, its fine bridges, its piles of picturesque and historical buildings, and the beautiful distance which closes the perspective, with the Vallombrosan mountains at one end, and the sunny Val d'Arno at the other, has not, I think, as it now stands, its equal among the capitals of Europe.



Then the fine picturesque church or tower of Or San Michele, at the bottom of Via Calzaia, has been, and still is, undergoing a course of most admirable restorations. This stalwart, square-shouldered tower always seems to me a very tit-bit of the proud old Florentine relics. It was built by Giotto for a public granary. How those turbulent Guelphs and Ghibellines, in the midst of their fever-feuds and squabbles, aye, often in the very teeth of siege, pestilence, and famine, always contrived to find time and money, and creative genius to boot, for the ennobling of the very homeliest appliances of their darling city! This mere granary, when first erected on the site of a former St. Michael's Church, with its three stories of grand vaulted chambers, the ground-floor consisting of open arcades, was girdled about on the outside by a belt of such statues, with such niches to hold them, as the world since the epochs of old Greek art has seldom seen. Each of the principal *arti* (guilds) of Florence contributed the statue of its patron saint,—some of the richer ones a group of figures, wrought in bronze or marble by such masters as Ghiberti of the Bronze Gates of Paradise, Donatello, and John of Bologna. There they still stand, after the work of careful and reverent restoration, as fresh as in their prime. Donatello's St. George (considered his finest work), embodying in his frank, simple dignity the best glories of the Northern chivalry, and his St. Mark, long afterwards, as every one knows, lovingly apostrophized by Michael Angiolo in the words, "Mark! wilt thou not speak to me?" and Verrocchio's noble group of the incredulous St. Thomas, and all their kindred saints in haircloth, cowl, or mitre. The lofty white marble niches in which they stand are wrought into most marvellous richness of flowers, fruit, *bassi-relievi*, and luxuriant arabesques, lined with precious inlaid marbles and gold mosaic, and running over with lavish artistic power and fanciful grace. Higher up, below the double row of great Gothic windows, Luca della Robbia adorned the sturdy walls with his splendid medallions of glowing fruit and flowers marked with armorial bearings. Some of the circular spaces destined for these medallions were, however, from lack of funds, left empty, and these it is intended to fill up hereafter with the best imitations which modern ceramic art can supply, executed at the Fabbbrica Ginori, near Florence. At present they are filled with coloured paintings of the intended porcelain, which, though but a make-shift, have an excellent effect. As soon as the cleaning and restoring of the sculpture is complete, it is said that the arched Loggia of the ground-floor will be again opened, which was walled up when the splendid granary was converted into a votive church, on the shameful flight from Florence, in 1433, of that pitiful tyrant, the so-called Duke of Athens, and dedicated to St. Anne, on whose festival day the joyful event befell.

Another important restoration is going on at the Bargello, once the Palazzo di Giustizia, but for centuries degraded into the common felon-prison of the city. What visitor to Florence does not remember its great dark portal close behind the church of San Firenze, opening into a picturesque, gloomy court, whose richly-carved marble staircase catches sharp light and shadow when the noon sun strikes down into its windings? Now all the partition walls of more modern days, which parcelled the building ignobly into cells, are being pulled down,—the splendid arches of the ground-floor loggia, now blocked up as at Or San Michele, are to be thrown open,—and the whole edifice restored to its first simple form of seven great halls, one of which is said to be destined for an armoury, and the others restored to their original use as courts of justice, where the fresco portrait of the stern old Ghibelline poet, brought to light some sixteen years back on the chapel wall, may meetly figure as patron saint.

But most wonderful of all wonders, our Duomo is literally going to be completed by the addition of the marble façade which its blank west front has piteously implored for so many centuries. The plan for collecting the necessary funds by subscription, under the patronage of our hereditary Archduke, has been published in the Florence journals, and the programme has been circulated

in the form of a small pamphlet. Thousands of names are already on the list, and contributions are flowing in from all ranks. The subscriptions are weekly, and will have to continue for six years to produce the sum required, about a million and a half of Tuscan *lire*, or 50,000*l.* of our money, a very inadequate amount as one should think for such an undertaking. The subscriptions range from a *crazia* (somewhat more than our halfpenny) a week, to a Tuscan *lira* (eightpence sterling.) Whoever makes himself responsible for ten subscriptions, of whatever amount, becomes entitled to a bronze medal. The generous citizen, who guarantees a hundred such, will receive a silver medal, besides having his name inscribed on the rolls of the City's benefactors to be laid up in her archives for the admiration of posterity in *omnia secula seculorum*. A further promise of bounteous spiritual indulgences, consequent on such righteous almsgiving, holds out a still richer *bonus* to the hopes and fears of all good sons of Mother Church. It is furthermore hinted, that "No Jews nor Protestants need apply." To continue the catalogue of our mural reforms, the new façade of Santa Croce, of which Pius the Ninth laid the first stone while on his visit here, is going on bravely, and the sum required for its completion has just been made up by the liberal gift of 18,000 *scudi* (4,000*l.*) by a wealthy countryman of our own, long established in Tuscany.

On that part of the Lung' Arno nearest to the Ponte alle Grazie, a new bank and exchange is to be erected, in the place of the huge dyeing establishment which made so prominent a feature in all the views of Florence from the hill of San Miniato. Truth to tell, it was far from an unpicturesque object, with its great projecting roofs, its framework of open timbers, black with age, and the long loops of blue and scarlet calicoes for ever dangling from its wooden balconies which overlooked the river. But it must be admitted that it was hardly worthy of a place on the full-dressed highway of such a city as Florence will make herself before long; so we may look trustfully to the indefatigable *Comunità* to replace it with something more symmetrical though less rich in colours, even though the new *piazza* of the exchange be whimsically enough presided over, as is announced, by a statue of Goldoni, simply because such statue being "to the fore," wrought and paid for by a company of public-spirited philo-dramatists, there seems no other place where it would fit in so well as this fore-court of the temple of Mammon.

That something may be done here also in the way of sanitary reform, a project is on foot for bringing a copious supply of excellent water to the city, from the higher river level of Pont' a Sieve, about ten miles off, at a very moderate amount of payment for each house. A great benefit, and one especially called for in the lower portions of the town.

Besides all these, and many other improvements which it would require far too much space to mention, there is a project of reform stirring among the literary men here, headed by the *Avvocato* Achille Gennarelli, the well-known editor of the *Italian Chronicles*, the first part of which, the 'Chronicle of Burckhardt,' has already seen the light. It regards the fusing of the six great public libraries of Florence into one, selling-off the immense number of duplicate works which they contain, and, with the funds so raised, supplying the deficiencies now existing in them, especially in English and French literature. It is difficult to give English readers an idea of the utter mismanagement, or rather non-management, which prevails in these libraries. The Calendar, with its enormous sum of *feste* and *mezzo-feste*, is partly to blame, and in as far as it is so, the case is hopeless of course; so the student, as well as the would-be hard-working tradesman and artisan, must sit with folded hands and growl at the red-letter days as they come. Nearly two months of *mezzo-feste* (half-holidays) occur in the course of the year, on which public reading is tabooed throughout the city, except for an hour or two in the morning. Then there are the *vacanze*, or holidays, during which the library-doors are absolutely closed for six weeks, and at this present writing, and until the

middle of November, the Magliabechiana is, and will be, the only public library open in Florence. The Maruccelliana, containing sixty thousand volumes, and especially rich in works of artistic reference, opens only three times a week, from ten o'clock till one. This is, indeed, an evil which cries lustily for the besom, and for one of that gigantic variety which transalpine housemaids denominate "Turk's heads," seeing that the change must needs originate in high places. It is something, however, for little Tuscany to be allowed to grumble about her grievances in the public journals, when more than one of her Continental neighbours dare not hazard a word of criticism on the *entreechats* of an imperially patronized theatre, nor hint that it would be conducive to public safety to prop up and repair a tumble-down street of the city, lest such remarks should be considered as tantamount to high treason, and treated accordingly. T. T.

#### OUR WEEKLY GOSSIP.

Dr. Bosworth has been elected by a very large majority to the Oxford Chair of Anglo-Saxon. The new Professor's services to Anglo-Saxon study are well known to our readers.

The fact, whispers a Cambridge friend at our elbow, that Oxford has to go in search of a Saxon scholar to the other University, should be a hint to heads of houses on the Cam. Why, asks our friend, is there no chair of Anglo-Saxon in the University that boasts of Kemble, Guest, Latham, and Bosworth? Here is a reform to be considered by the commission of reformers. Surely means might be found to secure at Cambridge public readings on the sources of our own language and literature. Funds are never wanting for prize essays—some of them silly, and all of them unimportant. The foundation of a chair of Anglo-Saxon would be a princely act, and would carry perpetual honour to the founder's name.

A response comes promptly to our query of last week:—a London celebration of the Burns Centenary *will* be held. The Crystal Palace Company propose to hold festival on the birthday—and to revive on the occasion the old traditions of the minstrel. Fifty guineas are offered for the best poem in honour of Burns—lists open to all the world—language English, not Scotch—metre and matter at the writer's own discretion. Three judges, not yet named, will decide on the merits, and the money will be paid immediately after the public recitation of the poem.

Dr. Watson has been appointed to succeed the late Dr. Royle, in the Curatorship of the Indian Museum, in Leadenhall Street.

George Peacock, Dean of Ely, has passed from among us. To-day, we announce the sorrowful fact: next week, we hope to give some account of a man who has occupied for forty years a prominent position in the world of science.

An unusual course is being taken by the conservative committee of Glasgow University, in bringing forward their Lord Rector (the Colonial Secretary) for a third year of office. Some independent members, objecting to this course, mean to propose Mr. Charles Dickens. A third party propose Lord Shaftesbury. The election takes place on Monday.

More Christmas books crowd our table. First in glory of print and illustrations, comes a volume of Goldsmith's Poems, edited by the Rev. Robert Willmott, with his customary love, and adorned by Messrs. Foster and Humphreys, with their usual fertility and invention. The novelty in the volume is its colour. The illustrations are illuminations. Rural cottage, alpine height, Italian lake, and frozen zone stand visibly before the eye in blue and silver, in green and vermilion. Here the luteen sail, there the hanging vines, now a dance of peasants, anon a ruined temple or a group of palms, and then, again, country stiles with rustic swain and maiden, romping children, quiet churchyards, behind which suns never tire of setting, rousing yeomen at a road-side inn, hermits of the dale, and hinds at the rivulet—all the sights and scenes that Goldsmith loved, and that his genius has made others love, are reproduced in tints and tones. The volume is very pretty and very graceful. Messrs. Griffith & Farran have prepared a

series of emblazoned and heraldic settings of texts from Holy Writ, under the title, 'Light for the Path of Life.' The designs, furnished by Mr. S. Stanesby, are sharp and brilliant; being printed in gold and crimson, on fine paper. This volume is a present for a very good boy or girl at a Sunday school.

We insert the following by request of its writer, who certainly has a right to guard her fame from the invasion of accident or malice:—

"Belgrave Hill, Nov. 11.

"As an error which has for time prevailed now threatens to become a serious one, permit me to say, that the author of the charming little book, called 'The Diary of Lady Willoughby,' has been unjustly accused of writing 'Mary Powell.' Its authorship, and that of a long train of successors, belongs to me. Yours, &c. ANNE MANNING."

The last flower-show of the season is announced:—place, St. James's Hall, time, Wednesday and Thursday next. On these days the Horticultural Society close their series of Exhibitions, when all that remains of our autumnal flowers and fruit may be seen by such as love them.

The opening meeting of the 105th session of the Society of Arts will take place on Wednesday evening next, the 17th inst. Mr. C. Wentworth Dilke, Chairman of the Council, will deliver the opening address. The medals awarded at the close of the last session will be distributed.

Messrs. Southgate & Barrett, of Fleet Street, have concluded a sale of the literary property belonging to the late Mr. Bogue. The amount realized by the sale was nearly 10,000*l*. Among the copyrights and stereotype plates sold were the following:—The Illustrated Byron, 1,000 copies, the stereotype plates and wood blocks, 350*l*.—Milton's Poetical Works, illustrated, 500 copies, the wood blocks, stereotype plates, and copyright of Memoir, 250*l*.—Cowper's Poems, illustrated, 500 copies, the wood blocks, stereotype plates, and copyright of Memoir, 160*l*.—Library of Christian Biography, edited by the Bishop of Ripon, the wood blocks, stereotype plates, and the copyright, 180*l*.—The Boy's Treasury of Sports, Pastimes, and Recreations, illustrated, the wood blocks and copyright, and 167 copies, 160*l*.—Mrs. Crosland's Memorable Women, the wood blocks, stereotype plates, and copyright, 80*l*.—The Boat and the Caravan, 400 copies, and the copyright, 70*l*.—The Playmate, the stereotype plates and copyright, 60*l*.—Thomson's Seasons, illustrated, 250 copies, the wood blocks, stereotype plates, and the copyright of Memoir, 85*l*.—Christmas with the Poets, 298 copies, the wood blocks and stereotype plates, 220*l*.

Mr. Cooper writes:—

"Cambridge, Nov. 6.

"The notice of the first volume of 'Athene Cantabrigienses,' contained in the *Athenæum*, is extremely flattering; but you will, I am sure, excuse my calling attention to the circumstance that I am only one of the compilers. My son, whose name appears on the title-page, has most materially assisted in the collection and arrangement of the work, and many of the lives were compiled entirely by him.—I am, &c.,

C. H. COOPER."

If silence still reigns along that bed of the Atlantic in which a splendid enterprise seems for the moment to be entombed, the sea opposes no resistance to electric wires passing in other directions than towards America. The direct communication, we are glad to hear, has been re-established between London and Paris. An additional line has also been laid down between this country and Hanover.

The Belgian consul at Sourabaya, Java, has sent to the King of Belgium a box with eleven Brahmin idols, which were discovered at his place of residence, Malang, and which are supposed to belong to the most remote period of history. These curious images, although not possessed of any artistic value, exhibit a certain amount of clever workmanship.

At Haynicher, in Saxony, the birth-place of Christian Fürchtegott Gellert, the fable poet and hymn writer, a committee for the erection of a monument to that good man and popular author has

been formed. The model of the intended monument was completed some time ago, by Prof. Rietschel, the Dresden sculptor, but the members of the committee were at variance whether a monument or an asylum for destitute children would be fitter honour to the memory of the gentle-hearted poet who sung 'O Gott, wie muss das Glück erfeuern, der Ritter einer Seele sein!' ('O, how delightful it must be to save a soul from misery!'). At last the contending parties have united themselves by voting for the monument and the asylum. Subscriptions are to be equally divided for the two purposes, unless they are expressly fixed by donors for the one or the other.

A somewhat angry communication has been lately made by M. Le Verrier to the Academy of Sciences relative to a statement of M. Faye's, in which he disparages the astronomical instruments at the Paris Observatory. M. Le Verrier declares that M. Faye seems to be ignorant of the existence of the telescopes recently added to the Observatory instruments, and that these are of a very high order of excellence.

In a learned and interesting article by M. Flourens, 'On some Manuscripts by De Buffon,' M. Flourens states, that the great naturalist was much more indebted to the labours of the Abbé Bexon for information on subjects of natural history than is generally supposed. M. Flourens says:—"It is well known how much Buffon was praised for his Memoir on the Swan. Handsome presents were even sent to him,—the Prince Henri having had a service of china expressly made for the naturalist, on which the swan was depicted in various attitudes. Well, it now appears that the Memoir was written by Bexon, and, in a letter from Buffon to the Abbé, he says,—'I shall commence my ninth volume with the elegant article on the swan. Thus you will have time to paint to perfection your beautiful swan.'" M. Flourens cites many other passages from the MSS. in his hands, which, when published, will give different authorship to many articles and memoirs supposed to have been written by Buffon.

The ghost of Philip Morant is haunting the walls of Colchester and the columns of local newspapers, provoked by some designs of the modern Essex Goths on the Castle Bailey. We applaud the efforts made by our cathedral and historical towns to lay open to public inspection their noble edifices, local antiquities, and memorable spots. We deprecate the want of taste and sense which, in the very centre of some group of historic monuments, converts to common-place that which was romantic and historic. The Castle Bailey at Colchester was the scene of an execution during the Civil War, never likely to lose its interest. Morant paints the scene and the events:—"On Monday, August 28, 1648, Sir Charles Lucas and Sir George Lisle, having received their doom without legal trial, sent and desired that the Lord Capel's Chaplain should attend them, and spent the short remains of life they were allowed to enjoy in fervent prayer and devotion, and in receiving the Communion. About seven o'clock in the evening they were brought forth and conducted to a green spot of ground on the north side of the Castle, a few paces from the wall, where they were received by the three Colonels, Ireton, Ramsborowe and Whaley, with three files of musqueteers, who were to despatch them. Sir Charles Lucas was fixed upon to be the first to suffer, and being placed for that purpose he said: 'I have often faced death in the field, and now you shall see I dare die.' Then he fell upon his knees, and after having continued a few minutes in that posture, rose up with a cheerful countenance, and opening his doublet showed the soldiers his breast; then setting his hands to his sides, called out to them, 'See, I am ready for you; now, rebels, do your worst;' at the pronouncing of which words they fired, and shot him in four places, so that he fell down dead. Sir George Lisle, who during the execution had been carried a little aside, being brought to the same place, and viewing the dead body of his friend, which lay bleeding on the ground, he kneeled down and kissed him, praising his unspotted honour. Then, after some filial expressions of duty to his father and mother, and recommendations to some other

friends, turning to the spectators, he said, 'Oh! how many of your lives here have I saved in hot blood, and must now myself be most barbarously murdered in cold blood! But what dare they not do? They would willingly cut the throat of my dear King, whom they have already imprisoned, and for whose deliverance and peace to this unfortunate nation I dedicate my last prayers to Heaven.' Next, looking those in the face who were to execute him, and thinking they stood at too great a distance, he desired them to come nearer; to which one of them said, 'I'll warrant you, Sir, we'll hit you.' But he answered smiling, 'Friends, I have been nearer you when you have missed me.' And so, after a short prayer upon his knees, he rose and said, 'Now, traitors, do your worst; whereupon they shot him dead. Note.—There was for some time a vulgar notion that the grass would not grow where these two gentlemen were executed; but that was owing to the great resort of people to see the place. It is now covered with grass equally with the rest of the Castle Bailey.—Shall cattle pens desecrate this spot? asks the ghost. Shall your Castle be but a summer-house in a private garden? We, like our old friend's ghost, should say not. But the question is one mainly for the men of Essex to consider. It concerns their fame.

SIXTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES AND WATER-COLOUR DRAWINGS, the Contributions of British Artists, IS NOW OPEN, at the French Gallery, 129, Pall Mall.—Admission, 1*2*; Catalogue, 6*d*. Open from Ten till Five.

MR. ADOLPHUS FRANCIS has NOW OPENED.—A Novel Entertainment, entitled, "SHADOWS, REAL AND IDEAL."—Real, "28 Original Artistic Dissolving Illustrations from 'Hamlet,' with Recitals, Part II. 'Ideal,' Seymour Carleton's Protean Fun; or, Who is He?—Imitations of London Professionals, Harp, Miss Emily Carleton. Every Evening at 8. Admission, 1*2*; Reserved Chairs, 2*5*.—Strand Drawing Room, 39, Strand.

CHINA.—GREAT GLOBE.—PEKIN, NINGPO, CANTON and the PEIHO, with the DIORAMA of the CITIES and PORTS of CHINA, at Half-past Three and Half-past Eight o'clock. Also the Indian Diorama, at Twelve, Two, Six and Seven o'clock.—Great Globe, Leicester Square. Open from Ten a.m. until Ten p.m. Admission to the whole building, 1*2*.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R.H. THE PRINCE CONSORT.—THE SPECIAL WONDER OF THE AGE.—MOULLE'S PHOTOGRAPHIC LIGHT—THE RIVAL OF THE SUN. Exhibited and Lectured on by Mr. E. V. GARDNER, daily at half-past Three and Monday, Wednesday, and Friday at half-past Seven.—MUSICAL SKETCHES OF POPULAR COMPOSERS by Mr. WILLIAMS and Miss EPPY, every Evening, in addition to all the other Novelties and Amusements. MANAGING DIRECTOR, R. T. LONGBOTTOM, Esq.

Dr. KAHN'S ANATOMICAL MUSEUM, 3, Tabbourne Street, opposite the Haymarket. Open Daily (for gentlemen only). Lectures by Dr. Sexton at Three, Half-past Four, and Eight o'clock, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programme). Admission, 1*2*.—Dr. Kahn's 'Nine Lectures on the Philosophy of Marriage, &c.' sent post free, direct from the Author, on the receipt of twelve stamps.

## SCIENCE

### SOCIETIES.

GEOGRAPHICAL.—Nov. 8.—Sir Roderick I. Murchison, President, in the chair.—The Hon. F. Baring, A. J. E. Russell, M.P., Lieut. G. Brine, R.N., C. D. Bell (Surveyor-General of the Cape of Good Hope), Aubrey de Vere Beauclerk, G. G. Gilbert-Heard, J. G. Johnstone, J. Paul, and T. Walrond, were elected Fellows.—The accession to the library and map-rooms since the last meeting were numerous and important, comprising, among others, 936 Ordnance Maps, 81 Admiralty Charts, 40 French Charts, 78 Belgian Maps, 10 Swedish Maps, 38 Native Maps of China, Stanford's large Map of Europe (forming one of a series), the Dispatch Atlas, An account of the Principal Triangulations for the Ordnance Survey, Report of the Ordnance Survey Commission, Villavicencio's Geografía de la Republica del Ecuador, Mr. Leigh Sotheby's 'Principia Typographica,' 11 vols. of the 'Memorie dell' R. Accademia Ercolanese' (from the Neapolitan Government), Hydrographical Notices published by the Admiralty and the Dépôt de la Marine, the 8th edition of Morley's Sailing Directions, Meteorological Papers published by the Board of Trade, Astronomical Observations made at the Radcliffe Observatory, the Transactions of various geographical and scientific societies at home and abroad.—The papers read were—'Journey through the Mountainous Districts North of the Elburz, and Ascent of Demavend, in Persia, by R. F. Thomson and Lord Schomberg H. Kerr,' communicated by the Earl of Malmesbury.—'Journey from Moreton Bay to Adelaide in Search



of Leichhardt,' by Mr. A. C. Gregory, Gold Medalist, R.G.S.—'Exploration of the Murchison, Lyons, and Gascoyne Rivers in Western Australia,' by Mr. F. Gregory.

**GEOLOGICAL.**—Nov. 3.—Prof. J. Phillips, President, in the chair.—The Rev. A. S. Farrar, M.A., Fellow of Queen's College, Oxford, was elected a Fellow.—The following communications were read:—'On some Natural Pits on the Heaths of Dorsetshire,' by the Rev. O. Fisher.—'Notice of the Occurrence of an Earthquake along the Northern Edge of the Granite of the Dartmoor District, on September 23, 1858,' by G. W. Ormerod, Esq.—'Notice of certain Veins of Granite in the Carbonaceous Rocks on the North and East of Dartmoor,' by G. W. Ormerod, Esq.—'On the Structure of some of the Siliceous Nodules of the Chalk,' by N. T. Wetherell, Esq.

**ARCHAEOLOGICAL INSTITUTE.**—Nov. 5.—The Rev. C. W. Bingham read a notice of a Mosaic pavement lately discovered in Dorchester Castle, illustrated by an admirable photograph tinted with the original colours.—F. A. Carrington, Esq., contributed 'a few words' on some curious customs at Baptisms, Marriages and Deaths, in Monmouthshire.—W. Burges, Esq., gave an interesting account of some mural paintings lately discovered in the south aisle of Charlewood Church, Surrey. They date about the time of Edward the First, and represent a knight kneeling to a lady, and the fantastic subject of 'les trois vifs et les trois morts,' upon which Mr. Albert Way also offered some observations.—The following objects were exhibited:—The brass matrix of a seal of the chapter of Oudinet, 'Utinensis,' exhibiting the Virgin crowned and seated on a throne decorated with arcades of the early pointed style. She holds a flower in the right hand, and with the other embraces the infant Saviour, in full robe, standing on her knee. The child holds a bird on the right wrist. A well-arranged drapery is suspended behind them. The figures are in bold relief, and of Italian workmanship, belonging to the first half of the fourteenth century. This interesting example was contributed by Rohde Hawkins, Esq.—Bernard Smith, Esq., exhibited the hone-stone matrix of a seal long known to archaeologists, and invested with strange misgivings, as the seal of Jane Dudley, inscribed 'Joanna Regina, Lady Jane Grey.'—Rohde Hawkins, Esq., also contributed an ivory circular mirror-case with bas-relief of a tournament, fourteenth century.—W. Tite, Esq., M.P., displayed a richly illuminated MS. Book of Hours.—The following objects were exhibited by Mr. Farrer, of Bond Street:—An early ivory casket; a piece of repoussé steel chased; a Byzantine vessel from the collection of the Bishop of Hildesheim; an ivory plaque of the fourteenth century, sculptured with the Crucifixion; six beautiful specimens of Italian niello. The following objects were contributed by Mr. John Webb:—A fine Venetian circular glass mirror, mounted on stand and foot of copper gilt,—the metal frame was edged with crystal balls and metallic enamelled leaves; a silver gilt shrine; a small blue enamelled casket, signed, I. P.; a Limoges enamelled casket brought from India; an ivory horn of the twelfth century; an exquisitely wrought ivory-handled dagger and sheath, Italian work of the fourteenth century.—Rich specimens of Venetian pressed gilt leather were also suspended in the Meeting-room.

**ZOOLOGICAL.**—Nov. 9.—Dr. Gray, V.P., in the chair.—Mr. Selater read a paper on the birds collected by Mr. Louis Fraser (Corresponding Member), at Cuenca Gualaquiza and Zamora, in Western Ecuador, being part of the first collections received from the expedition Mr. Fraser is now making in the Andes of that country. Four species appeared to be new to science, and were characterized as *Conirostrum Fraseri*, *Phrygilus ocularis*, *Synalaxis antisensis*, and *Tyrannulus chryops*.—Mr. Selater also read Descriptions of some New Species of American Birds, two of which were from the Derby Museum at Liverpool, and the remainder from his own collection.—Mr. Selater also communicated some extracts from a letter lately

received by him from Edward Blyth, Esq. (Curator at the Museum at Calcutta), in which that gentleman spoke of a new species of pig, from the Andaman islands (*Sus Andamensis*), and of some remarkable pheasants, two of which were then living in a menagerie at Calcutta, and which he had lately described as *Diardidallus fasciatus*.—Dr. Hartlaub communicated a paper on the species of the fringilline genus *Erythrura*.—The Secretary read a letter from Dr. Bennett, of Sydney, addressed to Mr. Gould, in which he makes the following remarks on a young *Scythrops Novæ-Hollandiæ*, in the aviary of Mr. Alfred Denison, Government House, Sydney:—'When the young *Scythrops* was introduced into Mr. Denison's aviary it was placed in a compartment already occupied by a *Dacelo gigantea*, and, doubtless, feeling hungry after its journey, immediately opened its mouth to be fed, and its wants were readily attended to by the *Dacelo*, who, with great kindness, took a piece of meat, and after sufficiently preparing it, by beating it about until it was tender and in a pappy state placed it carefully in the gaping mouth of the young *Scythrops*, this feeding process continued until the bird was capable of attending to its own wants, which it now does, feeding in company with the *Dacelo* in the usual manner.'—The Secretary read a paper by Mr. W. C. Hewitson, containing 'Descriptions of some Butterflies, from the private Collection of Mr. A. R. Wallace.' This paper was illustrated by two plates, drawn with the author's usual excellence.—The Secretary read a letter from General Perrott Thompson, addressed to Dr. Gray, in which he stated that he had been acquainted with the *Lepidosiren annectens* at Sierra Leone, in 1810, and he had recognized the same animal on the mud, in or about the fosse of Fort George, Bombay, in 1815.—The Secretary also read a paper by Mr. H. Dohrn, containing 'Descriptions of new species of the genus *Paludomus*, from Ceylon, in the Collection of Mr. Cuming.'—Dr. Gray read a 'Description of a living Octopus,' by Mr. J. B. G. Smith.

**CHEMICAL.**—Nov. 4.—Dr. Bence Jones, V.P., in the chair.—Mr. James Mason was elected a Fellow.—Dr. Hofmann gave an account of some new ureas that he had recently produced, in which half the nitrogen was replaced by phosphorus, the whole of the hydrogen by ethylic radical, and the carbonic oxide by carbonic sulphide. The new ureas were interesting also, from their property of uniting directly with chloride and bromide of ethyl.

**INSTITUTION OF CIVIL ENGINEERS.**—Nov. 9.—G. P. Bidder, Esq. V.P., in the chair.—'Description of the Line and Works of the Lisbon and Santarem Railway,' by Mr. J. S. Valentine. This line was constructed along the northern side of the Valley of the Tagus, skirting, and in places passing through the high grounds which bounded it, and which, in several localities, especially at Lisbon and Santarem, terminated in high cliffs on the river itself. The exact course of the line was then pointed out, and the nature and extent of the works described. After leaving Lisbon, it entered the high ground at Xabregas, successively arriving at the villages of Poco do Bispo, Oliveira, and Sacavem, at each of which there was a third-class station. From this place to the town of Villa Franca, a distance of twelve-and-a-half miles, the works were similar to those in the marshland districts of Lincolnshire and Cambridgeshire. Upon this portion of the line there were two third-class stations, to accommodate the villages of Povoa and Alverca, and a second-class station at Alhandra, where the railway crossed the famous lines of Torres Vedras, which here terminated on the Tagus. After leaving Villa Franca, where there was a first-class station, the line was carried upon a low embankment to the river Carregado, where there was another first-class station, for the accommodation of the traffic upon the new mail road, from this place to Coimbra. Thence it proceeded to the villages of Azambuja, Virtudes, and Ponte Sta. Anna, where there were second-class stations. It then skirted the foot of the hills to Ponte d'Assoca, where it crossed the river and valley, entering the high ground or promontory, on which stood the town of Santarem,

the line terminating at a public road about one mile from that town. The total length of the line was nearly forty-five miles. The gradients were for the most part good, upwards of thirty miles being practically level, and the steepest inclination being 1 in 111. The curves were also equally favourable, and the works were generally of an easy character. The earthworks averaged 45,535 cubic yards per mile, the cuttings being principally in a dry loam, intersected by thin beds of hard rock, composed of marine shells. The embankment along the margin of the Tagus at Lisbon, which consisted of soft, black mud, was formed of clay and rock from the cuttings, the latter affording an admirable protection to the outer slope, which, by the action of the waves between high and low water, gradually assumed a form resembling a natural beach. The Fiscal Engineer insisted that a heavy retaining wall of masonry should be constructed, but this demand was successfully resisted, and the result had justified the expectations of the author. The embankment across the valley of the River Sacavem also caused some anxiety, owing to the weakness of the alluvial soil occupying the ravine, which originally formed the bed of the river; but after many thousand yards of dry sandy loam and rock had been deposited, and had been buried in the earth, it became thoroughly consolidated. In conclusion, it was remarked that the partial opening of the line, for passenger traffic alone, to the Carregado station, about twenty-three miles from Lisbon, had completely disproved the assertion, that the peasantry in that country set no value on time; as it was found that they preferred that mode of travelling to the old and slow methods to which they had been accustomed—even though it was more expensive. The earnings had exceeded 15l. per week per mile, there being three trains each way daily.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 8.—On Anatomy, by Prof. Partridge.  
 TUES. British Architects, 8.  
 Statistical, 8.—Statistics of Prices in the Peculiar of Smith, Yorkshire, in the Sixteenth, Seventeenth, and Eighteenth Centuries, by Rev. C. B. Robinson.  
 Institution of Civil Engineers, 8.—Statistics of the Railway System in Ireland, by Mr. Hennessy.  
 WED. Horticultural, 1.—Autumn Meeting.  
 British Meteorological, 7.—On the Meteorology and Mortality of London for the Present Year, by Dr. Tripe.  
 On the Determination of the Mean Pressure of the Atmosphere for every Day in the Year, by Mr. Glaisher.  
 Society of Arts, 8.  
 Geological, 8.—On some Fossils from South Africa, by Mr. Stow.—On some Points in the Geology of South Africa, by Dr. Rubidge.—On some Mineral Springs near Teheran, Persia, by the Hon. C. A. Murray.  
 Ethnological, 8.—Report on the Ethnological Papers read at the British Association at Leeds, by Mr. Wright.  
 Observations on the Aboriginal Inhabitants of Formosa, by Mr. Swinhoe.—A Short Notice of the People of Oude, and of their Leading Characteristics, by Mr. Greenhow.  
 THURS. Horticultural, 10.—Autumn Meeting.  
 Linnean, 8.  
 Society of Antiquaries, 8.—An Exhibition of and Report on Anglo-Saxon Antiquities found at Brighton, Oxford.  
 Philological, 8.  
 Royal, 8.—On the Changes produced in the Proportion of the Red Corpuscle of the Blood by the Administration of Cod Liver Oil, by Dr. Thompson.—On the Digestive and Nervous Systems of *Oreochromis niloticus*, by Mr. Lubbock.—Nouvelle Étude sur les Attractions moléculaires en Générale, by M. Durand.  
 Chemical, 8.—Some Analyses of Malvern Waters, by Mr. Kynaston.—On Bibrometric Acid, by Messrs. Perkins and Phipps.—On the Atomic Weights of the Elements, by Mr. Mercer.  
 SAT. Asiatic, 2.

#### FINE ARTS

##### THE BRITISH MUSEUM.

HAVING already announced that some of the choicest Drawings and Engravings in the British Museum are publicly exposed to view, our readers may feel interested as to the nature of the selection that has been made. We therefore append a list of the most important among them, preserving the order in which they have been arranged.

##### Original Drawings.

Screen No. 1, to the left, on side facing the visitor entering the King's Library from the Manuscript Department:—

Giotto. Sketch in sepia upon parchment of three females retreating from two male figures clad in long Dantesque robes; from the Crozat collection.  
 Filippo Lippi. Studies of hands, in white and black on tempera, warm grey ground.  
 Filippino Lippi. Standing figure of draped female. Pen and brown ink on paper.

**D. Ghirlandajo.** Bust portrait of a young lady wearing a necklace, remarkable for the delicacy and broad extent of shadows. Drawn with the silver point on grey paper, with white lights. From the Payne Knight collection.

**Masaccio and Castagno.** Two studies of figures and drapery, upon tinted paper. The upper, a seated warrior in armour, and a standing figure with a book. The lights in full white paint, the shadows indicated with the silver point. The lower, by Castagno, on grey paper, contains variations of the same model. From the Payne Knight collection.

**Pollajuolo.** A remarkable study, on blue paper, with full lights in dry strokes of white paint, from one of the horse-taming figures on Monte Cavallo at Rome.

**Raffaellino del Garbo.** A fine study, in silver point and white on grey tempera ground, of a half-draped male figure holding a banner. It seems to refer to some composition of the Resurrection. Larger studies of hands, but not applicable to the central figure, appear at the sides.

**Michel Angelo.** An octagonal drawing on paper, a fine study, in black chalk, for the figure of Jonah in the Sistine Chapel. The attitude is not precisely that which was at last determined on.

**Lorenzo di Credi.** A fine sheet of studies for a Holy Family, in pen-and-ink on paper. The Virgin is repeated four times. Angels and St. Elizabeth enrich the groups. From the Mariette and Payne Knight collections.

On the opposite side of Screen 1:—

**Fra Bartolommeo.** Black chalk upon white paper. A square composition of Virgin and Child enthroned, surrounded by saints. St. Dominic embraces St. Francis in centre at foot of the throne. From the Cracherode collection.

**Pergino.** Pen-and-ink sketch of an angel playing a violin. From the Payne Knight collection.

**Raphael.** Study for the drapery of Horace, the extreme right-hand figure in his famous Parnassus in the Vatican, drawn in pen and ink. The two hands are studied separately and larger on the margin; and another on the same paper is evidently a study for the right hand of the female figure called Vittoria Colonna, at foot of the tree nearest this end of the fresco. From the Payne Knight collection.

**Raphael.** Superb pen-and-ink study on paper for the Borghese Entombment. From the collections of Lawrence and the King of Holland. Presented by the late Mr. Chambers Hall.

**Andrea del Sarto.** St. James, St. Lawrence, and the Magdalen standing near some trees. Seven angels in clouds, with a floating scarf above them.

**Raphael.** Study for standing figure of a youthful king with vessel in his left hand, for one of the distant figures in the large Nativity now in the Vatican Gallery. This delicate drawing is executed with the brush and sepia. From the collections of Richardson, Reynolds, and Payne Knight.

**Raphael.** An exquisite study, in delicate silver point, upon a pink tempera ground, for the principal foreground figures of the Parnassus to the left of the window. Sappho, the most prominent among them, is even more beautiful than in the fresco itself. Homer and Dante are faintly traceable towards the upper part of the paper. Petrarca and Laura are also visible.

**Giulio Romano.** A study, in pen and brown wash for Jupiter nourished by the goat Amalthea. From the Payne Knight collection. The original picture is now at Hampton Court, and has been engraved by Bonasone.

**F. Zuccheri.** A drawing, in black chalk, of Queen Elizabeth standing, holding a fan in her right hand. A spaniel and weasel, or rather an ermine, stand on a circular pedestal, round which a serpent is twining at the right side of the picture. The hands, face, and golden ornaments are all expressed in red chalk. From the Cracherode collection.

On Screen No. 2, Venetian Drawings:—

**Giorgione.** Pen-and-brown-ink drawing upon paper of two monks embracing under a portal. From the Lely and Sloane collections, and described by Ottley.

**Titian.** The well-known study for his Pietro Martire at Venice, in pen and brown ink on paper. From the Payne Knight collection.

**Tintoretto.** A long composition, in pen and brown ink and wash, of the Martyrdom of St. Stephen. From the Payne Knight collection.

**Giacomo Bassano.** A simple and vigorous design for an altarpiece, in black chalk lines upon grey paper.

**Damini.** Madonna and Child. The principal heads touched with white and exquisitely finished. The faces are very pretty. From the Payne Knight collection.

**Gentile Bellini.** Two pen-and-ink figures of the Sultan Mohammed II. and his mother, affords a curious link with the visit of this early painter to the Turkish Court.

**Campagnolo and Titian.** Two pen and brown ink landscapes, in one frame. The lower one, by Titian, cottages and mill on rising ground, remarkably delicate.

**Paul Veronese.** A Riposo, on dark grey paper, with broad lights in opaque white. The Virgin, with the Child on her lap, seated under a palm-tree. Joseph is just in the act of going away with a flask, as if to fetch water. Purchased at Woodburn's sale.

**Corona,** a pupil of Tintoretto. A large and effective composition, in pen and wash, upon grey paper, heightened with white, of the Crucifixion, a large picture in the Church of San Fantino. From the Fawkenor collection.

**Canaletto.** A remarkably fine Venetian view, in pen outline, with indian-ink wash.

Screen 2. Reverse side.—Milanese and Bolognese Schools.

**L. Da Vinci.** Madonna and Child in her lap, playing with a cat; pen and deep bistre wash.—On a second sheet various studies of same Boy and cat.

**Correggio.** Red chalk on paper, a very sweet drawing of the Coronation of St. Catherine. Catherine, holding the sword and with the wheel at her feet, kneels before the Virgin, who holds a wreath over her head. The infant Christ stands by his mother, holding a palm branch in the left hand, whilst the right is raised in benediction.

**Francia.** Circular drawing in silver point, heightened with white upon salmon-coloured ground, of a head, looking upwards with devotional expression. From the Payne Knight collection.

**Mantegna.** A spirited drawing, called "Virtue led blindfold by Folly and Pleasure to the pitfall." This is known by the engraving of Mocetto to be only the upper part of the composition. In the lower half, Mercury conducts the souls to immortality. This fine study is on brown paper, elaborately shaded with brown, and heightened with white, some parts touched with vermilion; the background black. From the Payne Knight collection.

**Gaudenzio Ferrari.** A fine study, in red chalk, on grey paper, heightened with white, for the Agony in the Garden. The figure of the kneeling donor is traceable on the right-hand side. From the Payne Knight collection.

**Parmigianino.** Two fine studies in one frame:—The Birth of St. John. Votaries assembled round a seated statue of Jupiter. Very fine.

**Garofalo.** A very fine drawing of the Incredulity of St. Thomas: on grey paper, with sepia and white, and consists of nine standing figures.

**Agostino Carracci.** Nessus and Deianeira, a most vigorous design, in deep brown tints, heightened with white. From the Payne Knight collection.

**Cignani.** Pretty red chalk drawing, on rather large scale, of the Virgin and Child, showing all the weakness of Guido and Albani, in the Bolognese school.

Screen 3, German Drawings.

**Martin Schongauer.** Standing figure of the Saviour. The writing above it is by Albert Dürer.

**Wohlgemuth.** A fine pen-drawing of a kneeling saint and executioner behind him.

**Albert Dürer.** Life-size chalk head of a young man. From the Sloane collection. Monogram and date 1521.

**Albert Dürer.** Four pen-and-ink drawings in one frame:—Virgin and Child, dated 1501. A kneel-

ing penitent with a scourge. Sketch for part of Dürer's 'Prodigal Son.' These three belonged to Sir Hans Sloane. The fourth, a Virgin and Child, dated 1503.

**Peter Vischer.** Chalk design for the bronze monument in Ratisbon Cathedral to a lady of Nuremberg, who died in 1521. The subject of the rilievo is Christ taking leave of the Virgin.

**Holbein.** Christ led from Pilate, who is washing his hands. One of a series of seven drawings of the Passion, in pen and indian-ink wash. Belonged formerly to Sandrart, and recently in the Lawrence collection.

**Altdorfer.** Landscape in pen-and-ink. Sloane collection.

Screen 3, opposite side.—Flemish Drawings.

**Rogier van der Weyden.** Delicate drawing, with silver point on grey ground, of the Magdalen in turbaned head-dress. Payne Knight collection.

**Mabuse.** Fine study of female head in veil. Drawn in silver point, on paper, the cheeks and lips tinted with red. Payne Knight collection.

**Memling.** Part of a design for the Crucifixion. Twelve figures at the foot of the cross, most of them are on horseback. Firm pen outline, shaded with fine lines of the same colour. The heads are fully characteristic of the master to whom the sketch is assigned. Purchased at Woodburn's sale.

**Flemish.** Design for a window, divided by two broad mullions. The Virgin hands a lance to a kneeling knight.

**Johan Wierix.** Six circular compositions, on vellum, from the Passion of our Lord.

Screen 4.

**Dennys Calvart.** A wild design for the Descent from the Cross. From the Crozat, Nouvry, Mariette and Payne Knight collections.

**Van Dyck.** Fine study, in black and red chalk, of head of Virgin, looking up. Portrait of Gentileschi. Pen and chalk on paper.

**Rubens.** The Flight into Egypt, a rich drawing in chalk and wash. The engraving from it by Marinus on the opposite side of the room.

**Teniers.** Spirited sketch in pencil of the Knife-grinder, and, in the same frame also, figures on the sea-shore.

**Peter Bout.** An admirable pen sketch, washed with indian-ink, of persons in a carriage halting to look at fish on the sea-beach.

**Rubens.** A fine slight sketch of Christ bearing the Cross. Charcoal on paper.

**Snyders.** Two wonderfully-spirited ink-and-wash sketches of two fighting-cocks, and a wild boar beset by hounds.

**Diepenbeek.** The Duke of Newcastle on horseback, with Bolsover Castle and a fountain in the distance, indian-ink on paper, heightened with white.

**Artois.** Landscape, in chalk and brown wash on brown paper; very characteristic.

On opposite side of Screen.

**Rembrandt.** Portrait of a man, with books on table, in red chalk, signed and dated 1640. In the same frame, a fine dark composition, in black tints with lights heightened with red.

**F. Bol.** A charming subject of two figures seated, reading in the recess of a window.

**Hobbema and Ruysdael.** Two delicate studies of a watermill and a ruined church by a sandy road. The mill from the Uvedale Price collection; the Ruysdael was Payne Knight's.

**Ostade.** Highly-coloured drawing for the picture 'The Game of Gallet,' belonging to the Duke of Wellington. From the Verstolk collection.

**J. Lievens.** A male portrait in chalk on paper; and a landscape in pen-and-ink, viewed beyond the drawbridge of a castle. From Woodburn's sale.

**Terburg and Mieris.** A delicate female portrait, in circular miniature form, and a sketch of an old woman and girl at a fireplace. Both from Woodburn's sale.

**Swanevelt.** Landscape at Werden, signed, and dated 1649.

**W. Van der Velde, jun.** Long sketch in pen-and-wash, on brownish paper, of the Dutch fleet. From the Beckford collection; very bold and clear.



Backhuysen. Boats in a gale, signed and dated 1687.  
Berghem. Landscape and cattle, signed 1654.

**FINE-ART GOSSIP.**—A new and important department is being organized at the South Kensington Museum, in a collection of the choicest modern engravings, towards which the engravers themselves have volunteered to contribute. This of course implies a ready access to them on the part of the public; but it is very curious that, considering all the stringent rules and enforcements adopted to collect and preserve every book and pamphlet in the British Museum, nothing has been done to secure copies of engravings or prints in the like manner. This Kensington move is a very good one, for engravers will readily present their finest proofs, if certain that the public will see them. At the British Museum modern engravers never had any such chance; nor indeed could the print-room funds afford to extend purchases beyond ancient works and rarities. It is, however, high time for Government and its Trustees to consider this matter, and to adopt some course by which the ephemeral publications—highly important in their way, both for Art and historical considerations—may be permanently secured. Why should not a copy—not necessarily a proof—of every engraving, down even to the one penny historical-coloured-yard-long-engraving of Lord Mayor's Show, be deposited for the reference of future generations? The same system which has been so admirably carried on by Mr. Panizzi with books, might surely extend to prints of the day. As South Kensington is only for Art, this feature clearly belongs to the venerable institution in Bloomsbury.

Mr. Ward's admirable and deeply-thought-out fresco of 'The Sleep of Argyle' is now finished, and will be visible to the public on Monday next in the Corridor of the House of Commons. The picture, to meet the dreadful exactions and necessities of fresco, has gone through many changes, but chiefly of colour alone. The transparent murkiness of the old prison gloom is now changed to an even more suitable Sabbath calm of light, spreading from an unseen, but implied, window over the calm head of the Puritan Duke. There he sleeps, with a face tranquil though wrung with the long day's thought, spiritual struggle, and sorrow for a bleeding country. No ring of scaffold-maker's hammer can stir that sleep,—even the crash of the triple bolts and the jar of the ponderous door does not break that just, stern man's slumber. He will die with a grave dignity—

bowing his stately head,  
Like one unto a bed,—

and exelling in martyr-like patience even the gay recklessness of Montrose, who dressed for the gallows as for a wedding. On the chair near him is the dry sprig of heather from the Campbell's native glens of the dark loch and the deer-haunted mountain. Beside it and the great quarto clasped Bible, measuring out the moments, is the ponderous time-piece of the period; on its broad, mirror-like glass is reflected the grated window of the cell. How softly the Duke's eyes are closed, how naturally the leg is caught up, and the hand extended! At the door stands the half-compassionate gaoler and the recreant renegade, whose hand clutches up at his dishonoured crimson robe as he views the peaceful sleep of the man about to die. As fresco painting, there are admirable portions of detail in this great historical Whig picture: observe the focussed and the diffused light on the watch-glass, the toothed fibre of the window wall-stones, the grooved lining of the pavement, the vapoured distance of the inner cell, with its soft, cool greys, the admirable texture of the black velvet and the purple silk lining, and above all the matted roughness and stringiness of the yellow-brown prison quilt, which lends such variety and truth to the whole picture. We still think the renegade is a little stiff and the gaoler a little cramped up,—but very excellent reasons for both of these apparent faults may be found without going to sophistries. We must allow, too, for the terrible, purgatorial place in which this picture is exhibited, with its blurs of bleaching sunlight, its cheating yellow glows of gas, its mottle

of coloured windows, its dazzling top-light, its murky Novemberness, even in summer, its cross jar of reflexions,—in a word, its falsifying jangle of everything which should not blaze and glitter about a picture of necessarily low and rather dead tone. We much liked the chivalrousness of the Montrose picture, so varied and full of incident,—we liked the calm dignity and resignation of the old Whig lady, Alice Lyle; but we think that in this fresco Mr. Ward has achieved a great triumph, for he has united breadth and simplicity without either being feeble, crude, or bald. The Montrose would be better without the stiff automaton pikeman in the foreground, who smacks of the lay figure, but bad or good, he could hardly affect the scene as a whole. We look forward with interest to the 'Landing of Charles the Second,' an admirable picturesque subject, full of contrast, and to the more portrait but characteristic scene of 'The Escape of Charles the Second' mounted as a servant, with Mistress Lane behind him on the pillow. At present the Whig and Tory pictures are one to one. The Whig lady's generosity ranks with the Tory lady's daring, the Whig martyr with the Tory martyr. This will read a good lesson to our sight-seers, who will learn to see that one party is merely the counterbalance of the other, both being in their way true when not driven to excess. Between the two poles lies the English Constitution, like Mahomet's coffin between earth and Heaven. We are glad to hear that a young and unknown artist is skillfully engraving the 'Sleep of Argyle' and the 'Execution of Montrose.'

Mr. Herbert works on laboriously at his great fresco, so that we shall soon see daylight, and the present year will not pass away without leaving a sign. Sir Robert Walpole, too, has taken his place in the Statesmen's Walk:—why is there not a corridor for poets and other thinkers? We cannot say our opinion of its demerits is much altered. There is the fat, "jolly" face, a little sensual and commonplace, and there the lace cravat, the laced button-holes and the heavy flap waistcoat, but nothing particular else. The sculptor has made Sir Robert neither statesman nor hearty English country gentleman, as he was, who, whatever happened, went down at a regular hour every Saturday to hunt the stag at Richmond. This is not the imperturbable face that turned like a merry mask to meet Bubb Doddington's renegade invectives and Pulteney's violence. Where is the quiet humour that made the Jacobite baronets hiss and froth like serpents? The truth is, there is too much body and too little mind in this lump of fat stone. It is as much like Walpole as the vulgar stage Falstaffs are like Shakespeares; it is a clever statue of a stomach, and that is all.

#### MUSIC AND THE DRAMA

**ST. MARTIN'S HALL** will be RE-OPENED ON WEDNESDAY, November 17, by a Performance of Mendelssohn's 'ST. PAUL,' under the direction of Mr. JOHN HOLLAN. Principal Vocalists.—Mlle. de Villar, Madame Rehnus (first appearance), Mr. Arthurson (first appearance), Mr. H. Burnby, Mr. Santley.—Tickets for the Season.—Stalls, 30s.; Galleries, 15s.; each Concert, 1s., 2s., 6d.; Stalls, 5s. Commence at 7.30.

**LYCEUM THEATRE.**—M. JULIEN'S CONCERTS.—EVERY NIGHT, at Eight o'clock.—MONDAY, a MENDELSSOHN NIGHT.—First Appearance of the celebrated Violinist, M. Wieniawski.—First Appearance of the celebrated Pianist, Miss Arabella Goddard.—Vocalists, Miss Stambach and Miss Louise Vining.—'The Fern Leaves Valse,' 'The Kiss Polka,' Grand Operatic Selection from 'Der Freischütz.'—M. Julien's Annual Bal Masqué on Monday, December 13th.

**HAYMARKET.**—On Saturday, 'The Tale of the Coat,' a new piece by Dr. Franck and Mr. W. Brough, was produced, in which Mr. C. Mathews represents a commercial traveller who takes upon him the character of a diplomatist, and, after the manner of the Irish Ambassador, succeeds, he don't know how. There is but one coat in the title, but there are two coats in the plot of the play. One belonging to a stupid Baron de Meremont (Mr. E. Villiers), who leaves it behind him on the Spanish frontier, while hurrying away from the consequences of a ridiculous duel; and another, the property of Don Gomez de Silva (Mr. Cullenford), the village Alcalde of the same place. In the pocket of the former is stitched a secret dispatch relative to the marriage of the Duc de Montpensier; in the latter is, in like manner, sewed the answer of Queen Christina to

the said document. That one coat should be substituted for the other, and thus rid the poor Baron of his perplexities, was an obvious expedient that could excite but little interest. The weight of the affair, therefore, rested on Mr. Mathews's acting, who has to exhibit the presumption, ignorance, and coolness of Jacques Molinet, who, with great indifference, takes on himself the task of relieving his superior of responsibility and trouble, and by a happy blunder achieves the desired result. It is one of Mr. Mathews's happiest assumptions.

**SADLER'S WELLS.**—A new and original farce at this theatre is a novelty seldom indulged. One by Mr. W. Phelps has, however, found its way to this suburban stage, under the title of 'Tenant for Life.' It is, indeed, a very spirited and active affair—all movement, excitement, frolic, and absurd situation. The plot, or rather plan, is simple enough. Mr. A. Smith will not leave his lodgings at the request of his widow landlady, and insists on becoming tenant for life, as her husband. The lady is congratulated on her intended nuptials before she is wooed, which take place as much to her surprise as to that of her friends. Mr. Belford is the thoughtless, audacious, good-natured innamorate, and proved a good substitute for a part that is in the style of Mr. C. Mathews. He dashed through it to the end with untired vivacity.

**MUSICAL AND DRAMATIC GOSSIP.**—Our London oratorio season will commence by the re-opening of St. Martin's Hall, on Wednesday next, with 'St. Paul,'—Mlle. de Villar to be the soprano, and Mr. Santley the principal basso.

Of M. Julien's Promenade Concerts, now going on, as we announced, at the Lyceum, at which a new violinist, M. Wieniawski, is the principal novelty, we shall speak on Saturday next.

A victory for good taste was the other day won at Carlisle. Mention was made in due course of an attempt made by the Dean of the Cathedral there to overrule its musical services, and to his having suspended the Precentor in his office. After months of bickering and litigation, the Diocesan has settled the question against the Dean. We have no fear of being accused of upholding formalism in religious Art, still less of showing irreverence to Handel (whose 'Hallelujah' chorus was the bone of contention), in insisting that it is high time that the distinction betwixt oratorio music and service music should be recognized,—that people should cease to fancy that they are performing 'an act of faith' when they repair to hear 'The Messiah,'—and that the unsuitability of its finest and most solemn passages for the purposes of public worship should be felt (if even they did not suffer by being detached) in their dramatic colouring.

The return to Europe of Lady Bishop, and her intention to give concerts at Exeter Hall in December, are announced.

The French journals record that the death of Mozart's last surviving son, at an advanced age, has just taken place, at Milan.

According to Prof. Bischoff's account, published in the *Kölnische Zeitung*, the October Musical Festival at Coblenz must have gone off with spirit. The chorus numbered 386 singers, 290 of whom belonged to the town. The solos were sung by Mdlles. Brenken and Schreck, MM. Koch and Hill. Among the principal compositions performed were Handel's 'Samson'—Mendelssohn's 'Lorelei' finale—a Symphony by Schumann—a Hymn by Herr Anschütz, the original founder of the Festival—and the last (we might say never heard) finale to 'Don Juan.'—How is it that in these late days, when the humour has been to sing, not merely the supplementary, but the alternative songs written by Mozart for the opera, no management, musical or unmusical, has thought of allowing the public to judge of so important and elaborate a piece of music as this finale?—It is surely worth trying, by way of giving a new and legitimate attraction to so perennially favourite a work.

A musical excitement which of late has stirred the Italian market is worth a line of record, because we happen to know that this journal is read and quoted in reference to its subject. Foreign artists, operatic agents, and journals concerned in

music are venting again their wonder—some their consternation—at late advertisements in the papers which set forth that *Her Majesty's Theatre* was to let, on lease. To have come to this again, after the triumphs of Milles, Piccolomini, and Wagner, and Tietjens, so noised abroad in every Continental corner within reach of influence!—well may such an iron comment on such a golden chronicle astound a few and confound many. The *Athenæum* can, of course, feel no surprise, and as little regret; save for the disappointment of such honest persons as may have been abused and deluded by exaggerated statements—by shows which had no sincere artistic life nor real enthusiasm in them—by false expectations. England's name for discernment, never very high on the Continent, has suffered much from these baseless panegyrics,—and were foreigners only as logical as ourselves, we should be glad of such a visible result as a corrective to the contemptuous notions of what really holds our public, naturally bred by the perpetual apotheosis of inferiority.—Meanwhile we cannot wonder if Lord Ward, the present proprietor of *Her Majesty's Theatre*, has tired of his bargain or his tenant (as may be), and desires to rid his hands of the concern and its responsibilities.

A new drama has been produced at the Grecian Theatre. It is in three acts, and entitled 'Thé Fugitives.' Notwithstanding its apparent length, it is in fact little more than a ballet: illustrative of the Sepoy revolts, and the taking of Delhi. It is, however, skilfully and inoffensively done, and is besides illustrated with some exceedingly beautiful scenery, painted by Messrs. C. Smithers and Messenger,—among which the Holy River, New and Old Delhi, and an Interior of a Temple may be selected as eminently attractive. It is well acted, and the dances are admirably grouped.

We are glad to see that the news of Mr. A. Wigan's recovery and consequent return to the stage is confirmed, in the announced appearances of himself and Mrs. Wigan at the Brighton Theatre. Madame Celeste still continues at the Standard, and has appeared during the week in 'The French Spy.'

"While on my rambles," writes our Correspondent from the South, "I had the good fortune to fall in with dramatic performances by Signor Salvini. I saw him first in merely a secondary part—as *Essex* in Signor Giacometti's 'Elisabetta.' But ten minutes on the stage—no matter what the scene—will enable a real artist to announce himself, by touch, or tread, or tone:—thus, at least, it was in the present instance. Signor Salvini is apparently in the prime of life; a tall, well-made man, cast in a massive mould—with eyes that speak rather than a generally mobile face, and a voice more impressive than flexible. In his one opportunity for passion—the scene where the Queen insults *Essex* before her Court—he was intense and vehement in the Southern fashion, without the rant of Southern second-rates. But the *Elisabetta* was at once a penance—and a proof,—had I needed it,—of Madame Ristori's transcendent superiority. Signora Cazzola, the tragic lady of the Dondini company, tore the part to shreds; queneed it from the first with the decrepit gait of old age, yet raved like a *Megeva* through its cholera, arrogance, and concentrated perverseness,—without a trace or a dream of that womanly astuteness, tenderness, and fascination, with which her great countrywoman so decked and redeemed all that there is of wicked fairy in the character.—In Alfieri's tedious, frantic, yet powerful 'Oreste' the possibly inevitable absence of repose among Signor Salvini's fellow tragedians distracted attention from his passion and vengeance. The dramatist, too, was remorseless in so repeatedly holding back his hero at the very moment of explosion; thus exhausting emotion and endurance ere the catastrophe is reached. But Alfieri's *Oreste* could hardly be better played,—by one to whose predominant manhood neither razor nor red and white can give the aspect of youth—than by Signor Salvini. He had some moments of electric force and unexpectedness, especially in his scene of recognition with *La Cazzola* (who in the wrathful part of *Electra* was a wonder to see). The demeanour, too, of *Oreste* to his weak, murderous mother was excellent in its modifications of rage,

scorn, and relenting. Mercilessly long as are the speeches of Alfieri's characters, the naked sternness of his diction affords little scope for variety of declamation. There is no poetry (as we understand the word) in 'Oreste,'—and the most tempting phrases, because those most instinct with under-meaning, fall to the share of *Pylade*. But whenever 'a point' was laid out for Signor Salvini, he made it. If, as a speaker, he does not help, he assuredly does not betray his author; and, in brief, is another earnest and original actor of that school to the fervour and nationality of which England and France are beginning to waken up."

As a postscript to the above note on Italian acting, it may be here mentioned, on the authority of foreign journals, that Madame Ristori is preparing three new characters for her next season's campaign in Paris,—a "Cassandra" in a play written for her—a "Fornarina" in a new art-drama, with (of course) *Raffaele* as hero,—and *Paulina* in a translation of Corneille's 'Polyeucte.' The assiduous versatility of this lady is without parallel in our experience of artists. Where others have rested on known triumphs, she seems never contented without trying for new ones.—We may further name Signor Corelli as an Italian playwright,—who has produced dramas on the story of Robespierre;—and Signor Fortis, who has put Madame de Maintenon on the Italian stage. The latter, however, may be merely a translation.

#### MISCELLANEA

*The Cambridge Commissioners.*—Will you allow me space for a few lines respecting the scheme of the Cambridge University Commissioners. On the Fellowship question I will only say that I agree most entirely with the letter in to-day's *Athenæum*,—and that the Commissioners may well pause for reconsideration when they find the liberal Vice-Master of Trinity raising his voice against these innovations. I am, however, desirous to speak from my own experience with respect to the clause, recommending that all undergraduates, who do not belong to the Church of England, should be exempted from attending the college chapels. Of the very few Nonconformists who come up to Cambridge, a large proportion are Unitarians; and I believe I am expressing the opinions of others besides myself when I say I should deeply regret any such clause, as now proposed by the Commissioners, becoming the rule at any of the colleges. In the first place, there is no hardship whatever in compelling a Unitarian undergraduate to attend the service of the Church of England. In after-life the impossibility of securing Unitarian worship in many parts of England will often compel such attendance; and in no case will he suffer much annoyance. Some sentences and expressions of course there are in which he cannot agree,—but, after all, they are very few, and in the afternoon service especially there are not half-a-dozen lines in which he can feel the slightest difficulty. He can use the great majority of the prayers. The Apostles' Creed is probably his own best statement of faith. Certainly he will be the better, and not the worse, for the service, and were he not to attend it, he would go without public worship altogether, as there is no Unitarian Chapel in the town of Cambridge. But I have another objection to the Commissioners' scheme. It would tend to introduce a sectarian bitterness, from which as yet Cambridge has been entirely free. There would at once be two marked parties of Conformists and Nonconformists, regarding each other with jealousy and dislike. A great positive harm would thus be done,—and, further, a great good would be prevented. As it is, I believe that the fact of undergraduates of different faiths mixing freely together goes far to soften differences, to teach mutual charity and forbearance, and to show that widest distinctions in creed may co-exist with equal love and reverence for truth.

A UNITARIAN GRADUATE.

TO CORRESPONDENTS.—C. H. C.—W. J. L.—L.—H. C.—J. W. C.—received.

Errata.—P. 588, col. 2, line 12, for "Bocadifalco" read *Bocadifalco*; line 16, for "so that the inevitable balconies," read so low that the inevitable balconies."

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12 Tea Spoons.....	1 10 0	1 15 0	2 0 0	2 10 0
12 Spoon Spoons.....	0 12 0	0 15 0	0 18 0	1 1 0
12 Gravy Ladles.....	0 7 0	0 8 0	0 10 0	0 16 0
12 Salt Spoons.....	0 8 0	0 11 0	0 13 0	0 16 0
12 Mustard Spoon, gilt bowl	0 3 0	0 3 0	0 3 0	0 3 0
1 Pair of Sugar Tongs.....	0 3 0	0 3 0	0 3 0	0 7 0
1 Pair of Fish Carvers.....	0 4 0	0 7 0	0 12 0	1 13 0
1 Butter Knife.....	0 3 0	0 3 0	0 3 0	0 7 0
1 Soup Ladle.....	0 13 0	0 17 0	0 1 0	0 8 0
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12 Spoon Spoons.....	0 16 0	0 19 0	0 17 0
12 Gravy Spoons.....	0 7 0	0 10 0	0 11 0
12 Salt Spoons.....	0 8 0	0 10 0	0 12 0
12 Mustard Spoon, gilt bowl.....	0 3 0	0 3 0	0 3 0
1 Pair Sugar Tongs.....	0 3 0	0 3 0	0 7 0
1 Pair Fish Carvers.....	0 4 0	0 7 0	0 14 0
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